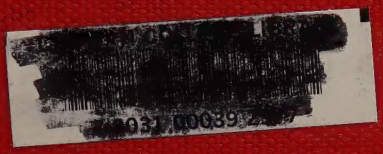

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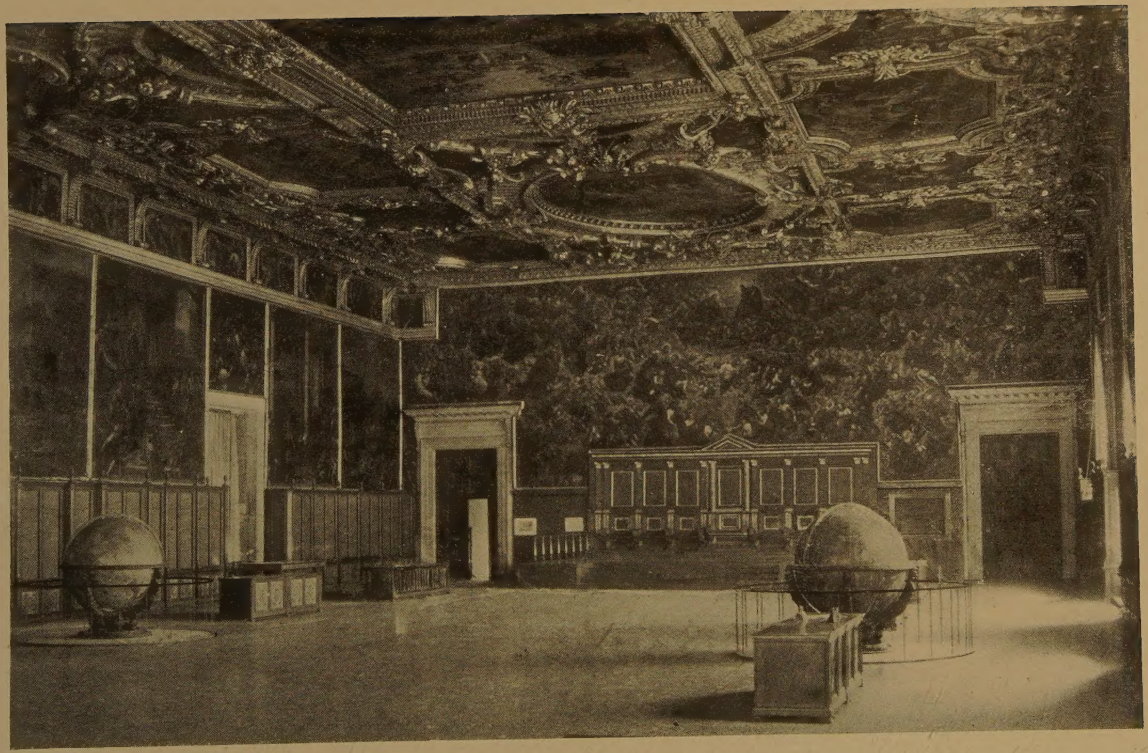
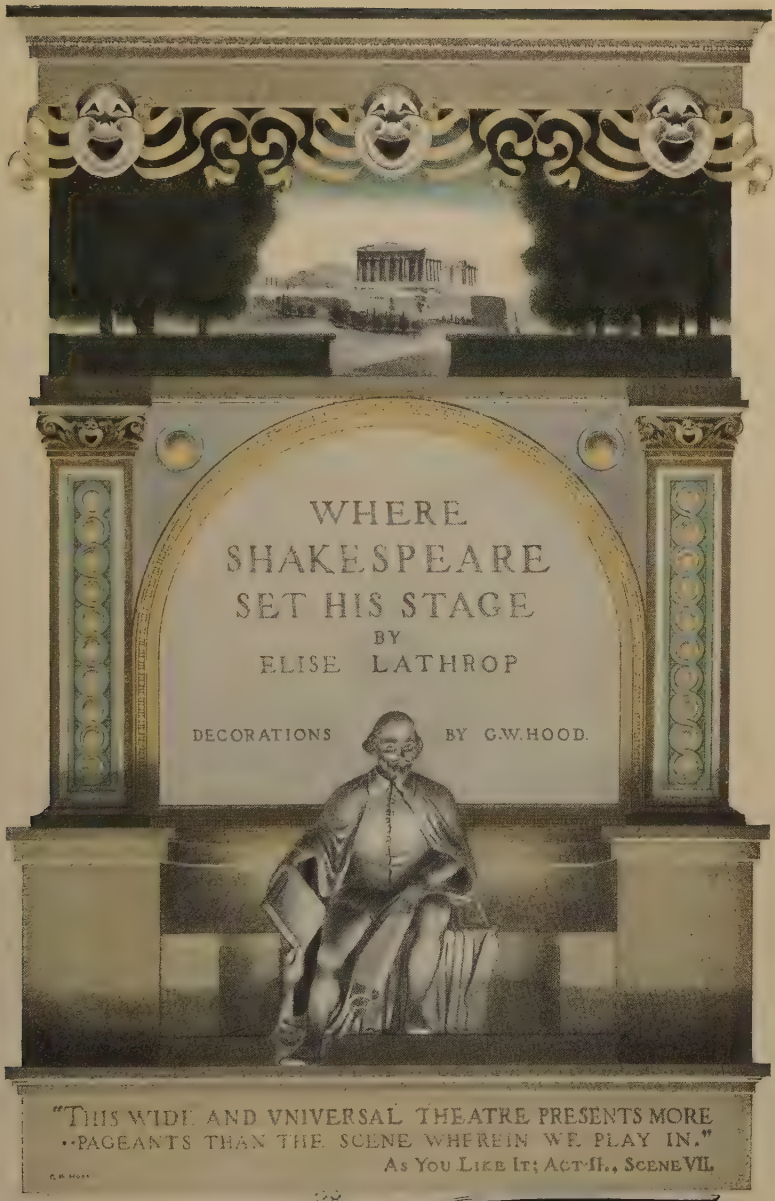


Hall of the Greater Council in the Doges' Palace, Venice


WHERE
SHAKESPEARE
SET HIS STAGE
BY
ELISE LATHROP
DECORATIONS BY G.W.HOOD.
"THIS WIDE AND VNIVERSAL THEATRE PRESENTS MORE
··PAGEANTS THAN THE SCENE WHEREIN WE PLAY IN."
AS YOU LIKE IT; ACT·II., SCENE VII.

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First impression, September, 1906

To Mr. Arthur Hornblower, who first suggested these articles and to whom I am greatly indebted for encouragement and kindly criticism, this volume is respectfully dedicated by the author.

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St. James Palace. Built by Henry VIII.

PREFACE

IN writing these chapters there has been no attempt on my part to make critical comments upon the twelve plays selected, this having been already done by a number of writers, nor to narrate their plots, save where the story is necessarily alluded to in connection with the various localities in which that story develops. What has been attempted is to discover, when possible, the exact period at which the action of the drama might have taken place, or when this is not possible, the anachronisms which prevent it have been mentioned and considered. The personal appearance and general characteristics of the chief personages of the dramas, either as mentioned by themselves or their friends, or by history, whether actual or more or less traditional, and the localities in the widely scattered countries in which Shakespeare set his stage, have been described, the latter frequently illustrated.

These localities have, with few exceptions, been visited not once but repeatedly by the

author, and where there are several claimants for the honour of being the true settings, whether localities or buildings, the various pretensions of each are discussed, leaving the reader to make his own selection. Great care has been taken to make all dates as reliable as possible, although in many cases authorities are not agreed, thus making it necessary to allow some latitude. Where quotations are made from any author the source is always indicated, although the number of works consulted would make a list too long to mention.

While it is by no means proved that Shakespeare himself visited most of the localities selected by him for the scenes of these twelve dramas, the reasons for believing that he may have done so are stated. What the best authorities believe to have been the sources from which these works were derived, when they were not entirely original, are also mentioned.

In conclusion it should be stated that part of the material in these chapters has already appeared in the form of short articles in various numbers of the *Theatre Magazine*, and is reprinted here by the courtesy of Messrs. Meyer Brothers and Company.

THE AUTHOR.

JULIUS CÆSAR

JULIUS CÆSAR

SOMEWHAT more than 2,000 years ago was born one whose fame as a great general has never been dimmed by time, who still ranks as the greatest soldier in history, for it was decreed that, unlike the more modern hero Napoleon, whose admirers were wont to compare him with the hero of ancient Rome, Julius Cæsar should die at the very height of his career, before unsuccessful campaigns or final defeat should conspire to rob him of his laurels.

And yet, despite the centuries that have elapsed since the great Roman walked this earth, it is not difficult to find many traces of almost personal association with him in the wonderful city on the Tiber. One may even see his presentment in marble. In the Hall of the Emperors, in the Capitoline Museum of Rome, among later emperors, stands the bust of Julius Cæsar, nor does there seem any reason to doubt its authenticity. Calm, implacable, but noble, without the degeneracy and sensuality faithfully portrayed

in the marble images of some of his successors, it surveys one with its century-old gaze, indifferent to the flight of time, the tremendous changes which modern civilization has brought about. We know the character of Julius Cæsar almost as though he were of our own time; he was affable and generous, winning the people by his gracious manner, as well as by the gorgeous spectacles he furnished for their amusement, running heavily in debt for the purpose. His debts at one time are said to have exceeded $1,500,000. A general, a statesman, an author whose works have survived to vex countless generations of school children, absolutely devoid of fear, confident in himself, scorning deceit, thus he is known to have been, and thus Shakespeare portrays him. He lacked much of the prevalent superstition of his times, which had he possessed to a greater degree might have saved his life, and changed history.

Many were the alterations and improvements which he effected in the ancient city of Rome, many the buildings renovated or newly erected. In the present Via del Teatro di Marcello may be seen the ruins of the theatre commenced by him, and finished by his nephew, Augustus. The stage ran parallel to the Tiber, and the building accommodated between three and four

thousand people. Of the Forum laid out by Julius Cæsar nothing now remains save a few huge blocks of stone in a dingy side street, but in the old Forum many traces of him may still be found. The ruins of the Basilica Julia, built by him for a law court or exchange, and with fragments of marble tiles marked out for games still visible, are prominent among the other ruins of this tract of land where centres so much of interest to the student of antiquity. In the illustration they are the low, broad ruins at the left, near the three columns of the temple of Castor and Pollux. The eight columns seen here belonged to the temple of Saturn, perfect in those days, and before the door of which the tribune Metellus flung himself to defend its treasures from Cæsar. The Phocas column, seen almost in the centre of the illustration, did not exist in Julius Cæsar's day. Close to the ruins of the temple of Vesta, seen in the left foreground, are ruins of the actual house in which he lived, and from which he set forth on the day of his death. The Mamertine prison, near the Forum on the opposite side, now one of the sights of Rome, probably served to imprison his enemy Vercingetorix until his execution, since we know that this building was *repaired* in A.D. 22.

As to the sources from which Shakespeare

may have derived his inspiration for this particular drama of Julius Cæsar, Peck's "Memoirs of Oliver Cromwell" mention a Latin play on this same subject dated 1582; Stephen Gosson, an English play entitled: "The History of Cæsar and Pompey"; William Alexander, afterwards the earl of Sterline, wrote a tragedy on the life of Julius Cæsar, in which Cæsar's death does not occur on the stage, but is related to the audience, and there are some points of similarity between this and Shakespeare's play.

If we were forced to form an opinion of the personal characteristics and appearance of the great Roman general from this drama alone, we should indeed have little information upon which to base it. Cassius speaks of him as "a man of such a feeble temper," meaning temperament, although in his campaigns his life had been of the roughest and most exposed, and Casca, referring to the occasion of the crown being offered to and refused by Cæsar, declares that "he fell down in the market place, and foamed at the mouth and was speechless," Brutus says "he hath the falling sickness," in explanation of this, meaning of course epilepsy, which history states that Cæsar was subject to, although Casca implies that the "swoon" was all acting, a deliberate attempt to enlist the people's sym-

pathies. He is styled "mighty, bold, royal, loving," and Antony mourns his remains as "the ruins of the noblest man that ever lived in the tide of times," and "a friend faithful and just." From other sources, however, much more can be learned of his personal appearance. He is said to have been tall, slight, muscular, fair, with dark eyes, a wide, high forehead, long, thin, straight nose. He was a warrior, statesman and author, but although of a very old family, he devoted his energies to winning the great mass of the people to his side. His energy was indomitable. After conquering a tribe or nation, he knew how to win their respect, admiration, even their love.

The opening scenes of Shakespeare's tragedy of Julius Cæsar, laid in two streets and a public place, which latter Cæsar is represented as crossing on his way to his home, should doubtless be placed in the Roman Forum. Possibly the offering of the crown thrice, which occurred about the middle of February, 44 B.C., on the occasion of a festival sacred to the great god Pan, and called Luprecalia, may have taken place on the Capitoline Hill near by. This year the festival was held in Cæsar's honour, rather than in Pan's. There were games and contests, and as a citizen explains to Flavius in the

first scene, "We make holiday to see Cæsar, and to rejoice in his triumph." Cæsar's images were adorned, and he himself witnessed the games, sitting "in a chayre of gold, apparelled in triumphant manner" upon the pulpit for orations. It is in the second scene that Shakespeare makes a soothsayer among the crowd following Cæsar after his triumph cry out to him the historic warning, "Beware the Ides of March!" The third scene in the evening opens with the appearance upon the scene of two characters, Casca and Cicero, who speak of the unusual storm, the "perilous night," the strange portents which they have either witnessed or heard discussed, and Cassius also appearing, speaks of the "cross blue lightning" which "seem'd to open the breast of heaven." Cicero departs, and the others discuss the possibility that Cæsar may yet accept the crown. Casca mentions a report that "the senators to-morrow mean to establish Cæsar as a king, and he shall wear his crown by sea and land, in every place, save here in Italy." Cassius reports that he has "mov'd already some certain of the noblest-minded Romans to undergo with me an enterprise of honourable-dangerous consequence," and he, too, comments upon the unusual weather phenomena, declaring that "on this fearful

night" the "complexion of the element" is "like the work we have in hand, most bloody, fiery, and most terrible." Cinna joins the other two, and they make arrangements for furthering their conspiracy.

Brutus's orchard, the scene of the second act, is believed by many to have been on the Aventine Hill, near the temple of Diana, where is now the convent of St. Prisca. Here were the gardens of Servilia, where she received Julius Cæsar, and here it is said that Brutus plotted the murder of one who trusted him as a friend. Nor does "orchard," the word used by Shakespeare, conflict with this opinion, for orchard and garden are often used by him as synonyms, Juliet's garden being twice called an orchard in the play of "Romeo and Juliet." Shakespeare makes Cæsar, while never doubting Brutus, place no confidence in Cassius. He says of him in the first act: "He is a great observer, and he looks quite through the deeds of men; he loves no plays, he hears no music, seldom he smiles. Such men as he be never at heart's ease, whiles they behold a greater than themselves, and therefore are they very dangerous."

Brutus soliloquizing as he awaits his fellow plotters, observes that he has not known when Cæsar's "affections sway'd more than his rea-

son," but he dreads the change which might result in him were he to become king.

Here in Brutus's garden, then, the conspirators make their final arrangements, only speculating as to whether "these apparent prodigies, the unaccustom'd terror of this night," may not incline Cæsar to some superstitious belief as to their import, and even keep him away from the Capitol, "for he is superstitious grown of late; quite from the main opinion he held once of fantasy, of dreams, and ceremonies." But Decius declares that "if he be so resolv'd I can o'ersway him . . . I will bring him to the Capitol." Cassius promises that they "will all . . . be there to fetch him." They also decide to try to persuade Cicero to join their number, for "his silver hairs will purchase us a good opinion," Metellus remarks.

The evening before his death, Plutarch says, Cæsar was busy writing letters for some time, and then conversation with a friend turned upon death, and which manner of it was preferable. Cæsar promptly and unhesitatingly gave it as his opinion that "a sudden one" was the best of all. Shakespeare makes him say in the following scene: "Cowards die many times before their deaths; the valiant never taste of death but once."

The second scene of this second act is laid in a room in Cæsar's palace the next morning, and does indeed find him almost on the point of yielding to his wife, Calpurnia's, entreaties, the more so as it was unlike her to be so anxious, and to the warnings of the augurers, and remaining at home, when Decius comes to fetch him to the senate house, with his veiled taunts carries the day, and with the others who have meanwhile arrived to escort him, "the most noble Cæsar," they depart. Cæsar would never have a bodyguard, although his friends had often urged it upon him. He declared that "it was better to die once than to live always in fear of death."

The two remaining scenes of this act are laid in two different parts of the same street near the Capitol. In one of these Artimidorus passes with his scroll, warning Cæsar to beware of Brutus, a scroll which he took and thrust into his toga unread; and in the other Portia, Brutus's wife, overcome with anxiety for her husband because of his changed manner, sends a boy to bring her word of him.

Act III. opens according to Shakespeare's directions, in the "Capitol, the senate sitting." As he enters this Capitol, Cæsar spies the soothsayer who had bidden him "beware the Ides of

March," and calls out, "The Ides of March are come." "Ay, Cæsar, but not gone," replies the man. Few would perhaps associate the actual Capitol of the Rome of to-day, with its open place before it, modern for Rome, since it was reconstructed by Michelangelo and Rainaldi, with these scenes of the first century before Christ. Yet the present building, the meeting place of the Italian senate, is built on the old foundations of the ancient Tabularium, the public record office. Huge stone blocks supporting a Doric colonnade, all that remains of the old structure, may be seen in the extreme background of the view of the Forum, above its level. From the place before this building then, as now, a stairway descended to the Forum.

But the real meeting place of the senate in Cæsar's time was in a building on whose site now stands the church of St. Andrea, on the extreme right of the Forum, and not visible in the illustration. In the brick façade of this building may be distinguished, nine feet below the entrance of the present day church, the entrance of the old building, which is now called the Curia Julia, and is said to have been reconstructed by Julius Cæsar, although not finished and dedicated until some years after by Augustus, to replace a similar edifice of the

republic. It was here that Cæsar was murdered. The declaration that he was murdered in Pompey's Senate or Pompey's Theatre can be due merely to a confusion as to the actual builder of the Senate Hall, since it is pretty generally acknowledged that the present church now marks the site of the scene of the murder. The Senate Hall evidently contained a statue to Pompey, and Shakespeare alludes to this hall as "Pompey's Theatre," and in Act I., Scene 3, makes the conspirators choose it as their meeting place. Cassius says: "All this done, repair to Pompey's porch, where you shall find us there," and later, "that done, repair to Pompey's theatre." Cæsar is said to have fallen at the foot of Pompey's statue, and this statue is now shewn to those fortunate enough to obtain admittance, since it is not a building open to the general public, on the first floor of the Palazzo Spada della Regola. A dark spot, probably due to a flaw in the marble, is even gravely pointed out to the credulous as the stain left by the murdered man's blood! In the church of St. Andrea a star beneath the cupola is supposed to mark the exact spot where on March 15, A.U.C. 709, or 44 B.C. "at the base of Pompey's statua, which all the while ran blood, great Cæsar fell."

Even the scene of Mark Antony's famous harangue in the following scene of the drama is known. Not far from the Senate Cæsar had constructed a new tribune for orations. Here after the murder a funeral pile was hastily erected, it is said by the populace, out of anything wooden upon which they could lay their hands, for they were rendered frantic at the sight of their murdered hero, as his body was borne through the Forum. Here in this new tribune Mark Antony made the speech which we like to think of in the words Shakespeare has put in his mouth, that famous speech beginning: "Friends, Romans, countrymen, lend me your ears!" The gardens, "all his walks, his private arbors, and new planted orchards on this side Tyber," bequeathed by Cæsar to the Roman people, are believed to have extended at the foot of the Janiculum, on the *other* side of the river, but for the mistake, if indeed there is one, an old translation of Plutarch which Shakespeare probably consulted, was responsible. In any case, their exact location is not known. On the site of Cæsar's rostrum, close to the temple of Castor and Pollux, Augustus later built a temple to his uncle's memory, and it was consecrated August 18, 29 B.C., but in 1547 the ruins were sold to stone cutters, and

General View of the Roman Forum

burnt into lime, so that few fragments now remain. However, in 1898 a niche which had been concealed by a subsequently built wall, and thus escaped this vandalism, was discovered, and traces of a round altar, a part of the old temple, were brought to light.

Act IV. opens with the meeting of the triumvirs Octavius, Antony and Lepidus, and their "pricking" the names of those appointed to die, ostensibly for the recent murder, in reality for any grudge either one of the three cherished. Plutarch and Appian have stated that this meeting took place on a small island near Mutina, on the river Lavinius, but Shakespeare has chosen to represent it as occurring in Mark Antony's house in Rome. All houses belonging to Romans of any distinction or any pretence to culture had their libraries in those days, where the parchment rolls, the books, were kept in cases around the room, the walls being decorated with statues of Minerva or the Muses; so it might easily have been in Antony's library that the three sat pricking their ghastly list of names. Such an apartment would probably be the most suitable meeting place for men who wished to attract as little attention as possible.

From their place of meeting Shakespeare represents Antony as despatching Lepidus to

Cæsar's house to "fetch the will hither." The second and third scenes are laid within and without Brutus's tent in the camp near Sardis. Here Brutus and Cassius indulge in mutual recriminations, Brutus telling the other that he is "much condemn'd to have an itching palm," and the "ghost of Cæsar" appears to Brutus when he is left alone. The introduction of a ghost rests on no less an authority than Plutarch, who, in his life of Cæsar, describes "a wonderful strange and monstrous shape of a body," although he does not call it the spirit of Cæsar himself. Still, there is even tradition to account for this ghost's speeches to Brutus: the first that he is "thy evil spirit, Brutus," and again, "Thou shalt see me at Philippi."

Act V. with its five scenes is laid on different parts of "The Plains of Philippi" in Macedonia, whither Brutus and Cassius had gone, hoping to raise a strong new army against the new triumvirs. Here, nearly two years after Cæsar's assassination, the two rival armies, the one led by Antony and Octavius, the other by Brutus and Cassius, meet in battle. Octavius draws his sword, and swears not to put it up again "till Cæsar's three and twenty wounds be well aveng'd, or till another Cæsar have added slaughter to the sword of traitors." In

Scene 3, Cassius, believing his capture imminent, bids Pindarus take the sword with which he, Cassius, had wounded Cæsar, and kill him. Brutus comes up, finds Cassius dead, and mourns him as "the last of all the Romans"; and in Scene 5, although according to history not on the same day, Brutus finally falls on his own sword and dies, rather than live to grace a conqueror's triumph, for as he says: "Our enemies have beat us to the pit: it is more worthy to leap in ourselves than tarry till they push us."

This tragedy, in which it has been said that Brutus is of more importance than the title character, closes with Mark Antony's tribute to him: "This was the noblest Roman of them all: all the conspirators save only he, did that they did in envy of great Cæsar—his life was gentle, and the elements so mix'd in him that Nature might stand up and say to all the world: This is a man," a speech greatly resembling a descriptive stanza in an old English poem, entitled "The Barons' Wars," by Michael Drayton. And to this tribute to Brutus Octavius rejoins that the dead man shall be treated "with all respect and rites of burial."

ANTONY AND CLEOPATRA

ANTONY AND CLEOPATRA

THERE is no evidence to suggest, as in the case of so many of Shakespeare's dramas, that this play was taken from an earlier dramatic work. It may rather be assumed that it was based solely upon such historical facts as were within Shakespeare's own knowledge, and especially upon Plutarch's "Lives." The period of action probably extends over the ten years from the time of Antony's first meeting Cleopatra, or the winter following this meeting, to that of their deaths. It was after the battle of Philippi, after the defeat and death of both Brutus and Cassius, in 42 B.C., that the victorious triumvirs divided the Roman empire between them, Antony receiving the eastern portion as his share. He then went to Tarsus to look after his new possessions, and ordered Cleopatra to meet him in Cilicia, to answer to the charge of having supported Cassius rather than the triumvirs, which would show base ingratitude on her part, since it was Julius Cæsar, great uncle of Octavius, the Cæ-

sar who figures in this drama, who had established her firmly on her Egyptian throne.

Cleopatra obeyed Antony's orders, and went to meet him, bearing rich gifts. Her gorgeous appearance as she sailed along the river Cydnus, arrayed in her best attire, in her barge whose "poop was beaten gold," "purple the sails, and so perfumed that the winds were lovesick with them," while she was rowed by oars of silver, and reclined under a pavilion of tissue of cloth of gold, is described in the second scene of Act II. by Enobarbus.

Like the great Cæsar himself, she might have summed up in the words, "*Veni, vidi, vici,*" the effect she made upon the susceptible Antony. She bore him back with her to Alexandria in triumph, where they passed a winter in the wildest extravagance, and it must have been about this time that Shakespeare imagines the first scene as occurring, since the opening words, spoken by Philo, Antony's friend, allude to "this dotage of our general's," which he says, "o'erflows the measure."

Allowing for the slightly varying dates of different authorities, Cleopatra must have been about thirty years old when she first met Antony, for she was between twenty and twenty-three when Julius Cæsar reinstated her upon the

An Egyptian Temple of Cleopatra's Time

throne of Egypt, some seven years before. She is described by writers of the period as elegant and accomplished, speaking at least six languages, so that she could address almost all of the foreign ambassadors who came to her court in their own tongues. The Egyptian women always enjoyed far more liberty than other eastern women. They went about the streets alone, visited markets, paid calls and received guests. Nor was Cleopatra the first Egyptian queen to rule alone. She was witty, brilliant in conversation, and undeniably fascinating from all accounts, while although it is by no means certain that she was, strictly speaking, a great beauty, she possessed a rare gift of charm. Enobarbus, in the scene alluded to already, in speaking of her says: "Her person beggar'd all description," but this may have been an allusion to the gorgeousness of her attire as much as to her personal loveliness. He continues, however, to impress it upon his listeners that her gifts of fascination were such that having once seen her "hop forty paces through the public streets, and having lost her breath, she spoke and panted that she did make defect perfection," and Antony tells her that she is a "queen whom everything becomes, to chide, to laugh, to weep."

Antony is described by Plutarch as handsome, noble, with a dignified countenance, large forehead, aquiline nose, and a graceful length of beard. There was a tradition in the family that they were descended from Hercules, and with an idea of suggesting a resemblance, also according to Plutarch, he wore his vest girt on the hips, a large sword, and over all a coarse mantle. He was liberal and democratic in his tendencies, and his manners were agreeable.

The opening scene of the drama is laid in a room in Cleopatra's palace in Alexandria. The city of Alexandria was laid out in straight, parallel streets, one of which, two hundred feet wide, ran westward from the Canopic gate to the Necropolis, and was lined with temples and palaces. On this street was probably Cleopatra's palace, although there are no traces of it now to be found. In accordance with what can be learned of the customs of that period and country, the palace was probably furnished with elegant chairs—recent discoveries have brought to light chairs of a far earlier period resembling the purest Louis XVI. and Empire styles, carved and gilded—there were sofas, tables inlaid with ivory, mats of rushes on the floor, etc. The Egyptians were noted for their pottery and glassware, and their work in metals

as well. As to garments, lawn was made of such fineness as to rival India muslin, Egyptian embroideries were noted, and the women wore bracelets, armlets, necklaces, and other ornaments.

There are few ancient ruins left in Alexandria. Pompey's pillar was not erected by the great Pompey, father of the Pompey of this period, as was long believed, but some time later, by a prefect of the same name, to the Emperor Diocletian. Cleopatra's needles, now adorning the Thames embankment, London, and our own Central Park, were not brought to Alexandria from Heliopolis until the reign of Tiberius, so there is not much to associate directly with the great queen, save the venerable pyramids, to which Shakespeare makes her allude, "my country's high pyramides," and the unchanging river Nile.

The second scene of this first act shows another room in the palace, and the arrival of messengers from Rome, who bring Antony news of the union of his wife's and brother's forces against Cæsar, and later, of the death of his wife, Fulvia. Antony reluctantly decides to part from Cleopatra at least for a time, and return to Rome. In the following scene Antony breaks the news to Cleopatra, already suspi-

cious, and fancying that his wife has at last succeeded in recalling him to her side. Antony tells her of the state of affairs in Rome which demands his presence, and concludes: "That which most with you should safe my going is Fulvia's death." Cleopatra retorts that "though age from folly could not give me freedom it does from childishness," but is finally somewhat appeased and says: "Your honour calls you hence; therefore be deaf to my unpitied folly."

The fourth scene shifts to Rome, to an apartment in Cæsar's house, but not the building on the Palatine whose ruins are now pointed out as the Palace of Augustus, since not until after the battle of Actium did he take up his residence there, on the hill where formerly the kings of Rome had lived. Here Cæsar and Lepidus discuss the actions of the other triumvir, and Cæsar declares that "From Alexandria this is the news: he fishes, drinks and wastes the lamps of night in revel." In all these pastimes Cleopatra was an eager sharer with Antony, hunting, fishing and feasting with him to his heart's content. In this scene Cæsar deplores the change which has come over the once brave soldier. The fifth scene returns to Cleopatra's palace, where she mourns Antony's absence,

and alludes to the days when she had loved "broad-fronted Cæsar" as "my sallad days, when I was green in judgment." She receives Antony's messenger with joy.

Act II. opens in "Messina, a room in Pompey's house." Here Menecrates warns Pompey against the triumvirs, but Pompey refuses to believe in danger for himself, for he says: "Mark Antony in Egypt sits at dinner, and will make no wars without doors; Cæsar gets money where he loses hearts; Lepidus flatters both, of both is flatter'd, but he neither loves, nor either cares for him." Menas arrives with the surprising information that Antony has actually left Egypt for Rome. The second scene is laid in a room in Lepidus's house in Rome, where the meeting of the triumvirs takes place. Antony makes his excuses to the two others, of whom Cæsar is the more aggressive, and shelters himself behind his dead wife, declaring that the wars against Cæsar in which she had engaged were entered upon solely to "have me out of Egypt," and asks pardon "so far . . . as befits mine honour to stoop in such a case." A reconciliation is effected, and Cæsar offers him the hand of his sister Octavia, "a sister . . . whom no brother did ever love so dearly." It is decided, in spite of a few protests from Antony, to make

war upon Pompey, lest he make war upon them, and they depart to inspect Antony's proposed bride.

The others have been expatiating upon the charms of Cleopatra, the "serpent of old Nile." "Age cannot wither her nor custom stale her infinite variety," Enobarbus declares, but Mæcenas thinks that "if beauty, wisdom, modesty can settle the heart of Antony, Octavia is a blessed lottery to him." He also asks Enobarbus how they fared in Egypt, and the latter replies that "we did sleep day out of countenance, and made the night light with drinking." They discuss the reports which had reached Rome of Antony's mad extravagances, Mæcenas asks if the tale of "eight wild boars roasted whole at a breakfast, and but twelve persons there," a story related as a fact by Plutarch, can be true, and is told that this "was but as a fly by an eagle." Perhaps the famous story of the pearl dissolved in vinegar and drunk, was the "much more monstrous matter of feast" to which Enobarbus alludes.

The following two brief scenes are still in Rome. Antony has accepted Cæsar's proposition, and become betrothed to Octavia.

For the fifth scene we are again in Cleopatra's palace in Alexandria, where first she calls for

music to distract her thoughts from her absent lover, then declares she will go a-fishing, and she and Charmian allude to the incident, also taken from Plutarch, when Cleopatra and Antony having wagered on the result of their fishing, she had ordered her diver to "hang a salt fish on his hook." It appears that several times before Antony had played the trick of having a diver attach a live fish to his hook, and then pretending to catch it. He believed that Cleopatra had not suspected him, and the time when he drew up the salt fish and she "laugh'd him out of patience," was his first intimation that she had noticed his tricks. Finally a messenger arrives with news of Antony's marriage to Octavia, and the Egyptian rages and falls into despair, at last despatching Alexis to secure full particulars of her rival's personal appearance.

The last two scenes of this act are laid near Misenum, and on board Pompey's galley, lying near there. Here the triumvirs and Pompey profess their mutually peaceful intentions, which with Pompey are apparently sincere. Antony tells the others of the strange country Egypt, and how there they "take the flow of the Nile by certain scales i' the Pyramids," and that "the higher Nilus swells, the more it promises"

a good harvest. Pompey scorns the advice proffered by Menas, who but awaits his master's permission to kill the three, that thus Pompey may if he dares, "be the earthly Jove," and possess if he will "all whate'er the ocean pales or sky inclips." But Pompey bids him "repent that e'er thy tongue hath so betray'd thine act," and the offended Menas resolves no more to follow Pompey's "pall'd fortunes." In the seventh scene, as they are all banqueting on the galley, Pompey remarks: "This is not an Alexandrian feast." Antony politely replies that "it ripens toward it."

The Egyptians, aside from their luxury-loving queen, might well have become famous for their banquets. Preparations for these were begun several days before. Macaroni was made, we are told, and various kinds of confectionery, the house was dressed with flowers, and new rush mats were spread on the floors. As the guests entered, they were presented with bouquets of flowers, and wreaths of lotus blossoms were placed on their heads, and sometimes around their necks as well, by the servants. Light refreshments were then passed and music and dancing furnished for their amusement. Then came the banquet itself, which included joints of meat, geese, ducks, waterfowls and fish.

View of the Great Pyramid and the River Nile

grapes, figs and other fruits, pastry of various kinds, and wine or beer.

In order to emulate the Egyptian revels, Pompey in this scene on his galley, suggests that they dance "the Egyptian Bacchanals," and they take hands and dance and sing, until Cæsar calls Antony aside from this drunken revel, declaring that "our graver business frowns at this levity," and they leave the ship to go ashore.

The third act opens on a plain in Syria, after a defeat of the Parthians by Antony's soldiers, and the killing of their king's son, Pacorus. Ventidius, the commander, though gratified at his victory, does not share the enthusiasm of Silius, who predicts great honours to be heaped upon the other by Antony. He rather fears that it may turn Antony against him, and announces his intention of writing to him that the victory is due to "that magical word of war," his name; this is the explanation as to how they have driven from the field "the ne'er-yet-beaten-horse of Parthia."

In the second scene, in an ante-chamber in Cæsar's house in Rome, Octavia, about to sail with her husband, Antony, for Athens, bids her brother farewell. The third scene is again in Cleopatra's palace, where the queen receives

the messenger who brings her the desired description of Octavia's appearance. She is "low-voic'd," is not so tall as Cleopatra, "a widow," her face "round even to faultiness," her hair brown, and her brow "as low as she would wish it," which description seems somewhat to calm Cleopatra, as the messenger doubtless intended it should. Scene IV., in Athens, brings Antony news that Octavius has "spoke scantly" of him, that he was planning war once more against Pompey, towards whom Antony felt friendly, and that he displayed evident ill-feeling against his brother-in-law. In the following scene this news of war is confirmed, and for the sixth scene we are once more taken to Cæsar's palace. Here Octavius discusses his grounds for complaint against Antony, not only those which apparently all lay in the past, that luxurious, dissipated past in which Cleopatra had figured, she who "awakened every vice and passion, and extinguished virtue," but as is evident from the latter part of the scene, Cæsar has had information of Antony's return to Cleopatra, of which Octavia was ignorant. In any case, he alludes to Antony's bestowal upon Cleopatra of "lower Syria, Cyprus, Lydia," of how "in Alexandria, i' the market place, on a tribunal silver'd, Cleopatra and himself in chairs of gold

were publicly enthron'd," and how "his sons he there proclaim'd the kings of kings," giving "great Media, Parthia and Armenia" to Alexander, and to Ptolemy "Syria, Cilicia, and Phœnicia." It is said that Cleopatra angered her own people by giving the names of the sun and moon to these, her and Antony's twin sons. The allusion to the deposing of Lepidus from his position as one of the triumvirs, and the spoiling of Pompey should place the date of this scene at 35 B.C., or but very little later, although actual war did not break out between Cæsar and Antony until 32 B.C. Octavia arrives, and tries to persuade her brother not to make war upon her husband, but Octavius, though receiving her with the greatest kindness, and declaring that "every heart in Rome doth love and pity you," pronounces that Antony having surrendered his empire to Cleopatra, who has "nodded him to her," deserves, and shall receive no further consideration. A recent investigator, M. Letronne, has announced that Antony divorced Octavia, and in 36 B.C. was really married to Cleopatra.

The seventh scene, "Antony's camp near the promontory of Actium," may have taken place either in 32 B.C. or 31 B.C., the latter being the date of the actual battle of Actium. Cleo-

patra has joined Antony in his camp. He comments upon the speed of his enemy's preparations and she remarks that "Celerity is never more admired than by the negligent," a cutting remark for which she atones by the promise of "sixty sails" than which "Cæsar has none better." Unfortunately when the naval battle occurred, early in the engagement, Cleopatra set sail with her ships for Alexandria, and deserted Antony. Nor did he linger long without her, but basely followed after her to Alexandria, where he is found after the brief intervening scene on the plain near Actium. In this ninth scene of Act III., Shakespeare makes Antony shew some realization of his disgraceful position. He announces to his friends that he has "resolv'd upon a course which has no need" of them, bids them take his "ship laden with gold," "divide it, fly, and make your peace with Cæsar." Even Cleopatra cannot keep him from reflecting to what he has come after his glorious military career, he reproaches Cleopatra for his shame and dishonour, she begs his forgiveness for her "fearful sails," but his flash of spirit is all too brief, and he ends by declaring that her kiss repays him for all.

The tenth scene in Cæsar's camp near Alexandria introduces a messenger with Antony's

shameful request to be permitted either to "live in Egypt," or as "a private man in Athens." Cleopatra also sends her submission, and pleads to be allowed to keep the "circle of the Ptolemies" for her heirs. Cæsar replies that "for Antony I have no ears to his request. The queen of audience nor desire shall fail so she from Egypt drive her all-disgraced friend, or take his life there." In the last scene of this act, in Cleopatra's palace, the couple receive this message, and Antony bids Cleopatra "send this grizzled head to Cæsar," and all her wishes would be gratified. It is probable that Cleopatra did intend betraying Antony, perhaps she actually did so, although to the last she persists in declaring her devotion to him, and proposes that they have "one other gaudy night" of revel, since they know not what may befall them on the morrow. She sends her submission to Cæsar, the great-nephew, not as Shakespeare makes her style him, the son of Julius Cæsar, her lover of now nearly twenty years ago.

The thirteen scenes of Act V. are laid in and near Alexandria, shifting from the rival camps of Cæsar and Antony to the palace and town itself of Alexandria. At first fortune seems to favour Antony, but his followers desert him, superstitiously declaring that "the god Her-

cules, whom Antony loves" has forsaken him, the "kings that have revolted," disgusted with his behaviour during the naval battle, have also deserted him, his fleet yield to the foe, and, crowning blow, his suspicions of Cleopatra's falsity strengthen. He turns upon her in Scene 10 and bids her "vanish, or I shall give thee thy deserving, and blemish Cæsar's triumph," and as a last resource, she repairs to her "monument," sending him word that she is dead.

This monument to which Cleopatra is said to have removed, taking with her all her most valuable possessions, is believed to have been a structure remarkable both for its size and construction situated near the fane of Isis. The Ptolemies had built many porticoes and temples, and this was probably what is known as a pyramidal prophylon. Such a building might have been some three hundred feet in length, one hundred in width, and thirty in height. There was a staircase of more than one hundred and fifty steps, at the foot of which was a small door. When this door was closed the building was practically impregnable, a fortress. As it contained a number of apartments it would suit Cleopatra's purpose admirably. The news of Cleopatra's death, as she must have known, makes Antony determine to die, and he falls

on his sword. But though the wound is mortal, he does not die at once. A messenger arrives from Cleopatra telling him that she is not dead, but "lock'd in her monument," and thither they bear the dying Antony. He calls upon Cleopatra, but she replies that she dare not come down, lest she be taken captive by Cæsar, so she and her women draw him up, and he dies, but not before Cleopatra has assured him that "if knife, drugs, serpents have edge, sting or operation," she will not be taken prisoner.

In Act V., which must have been in the year 30 B.C., the date of the deaths of Antony and Cleopatra, her monument is invaded by Cæsar's soldiers, who enter through a window, and then unbar the gate at the foot of the staircase. Cleopatra sends another message of submission to Cæsar, but again declares to her attendants that she "will not wait pinion'd at Cæsar's court, nor once be chastis'd with the sober eye of dull Octavia." Cæsar himself is represented as visiting her, and upon his departure she decides that the moment long planned for has come. Cleopatra had, history asserts, been experimenting for some time upon convicts imprisoned on criminal charges with various poisons, to discover which produced the most painless death. In the final speech of the drama

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Cæsar says that "her physician tells me she hath pursu'd conclusions infinite of easy ways to die." She had finally decided that the bite of an asp was the most satisfactory one of all. This was said to induce a gentle drowsiness, under which "the senses sank easily into stupefaction," and with all the appearance of a deep, natural sleep, the victim passed quietly away.

In the second scene of the fifth act therefore, in accordance with tradition, the "rural fellow" is permitted by the guards to enter her presence, bearing the basket of figs in which, in agreement with some earlier arrangement, was concealed the asp. "How poor an instrument may do a noble deed!" soliloquizes Cleopatra, who has already bidden her women array her in her "best attires," such as she had worn on her triumphal appearance on the river Cydnus. Iras falls dead, probably a victim to her royal mistress's experiments with poisons, and Cleopatra then applies the asp, bidding it "with thy sharp teeth this knot intrinsicate of life at once untie." Charmian, her remaining attendant, adjusts her mistress's robes and crown, then takes another asp, and she, too, dies. As to whether Cleopatra actually died of the bite of an asp, there is some difference of opinion. Some authorities assert that she killed herself

with a hollow bodkin filled with poison, but it is also said that the effigy shown by Cæsar in his Roman triumph, that triumph which Cleopatra had so persistently declared that she would not grace, was represented with the bite of an asp upon it. Cæsar again comes to the monument, finds the three dead women, and pronounces that there is no trace of poison visible "by external swelling; but she looks like sleep as she would catch another Antony in her strong toil of grace." He gives orders that she shall be "buried by her Antony," and that his army "shall in solemn show attend this funeral."

Of the three children of Antony and Cleopatra who are merely alluded to briefly in the play the daughter, Cleopatra, married Juba, king of Mauretania, who took under his protection her two brothers, Alexander (or Antony) and Ptolemy. Ptolemy, son of this younger Cleopatra and Juba, was killed by Caligula in the year 40 A.D., and with him it is stated perished the last of the line of the Ptolemies.

ROMEO AND JULIET

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Juliet's House, Verona. (The second one on the right.)
The Balcony on the fourth floor is pointed out as Juliet's

ROMEO AND JULIET

WITH the modern tendency to deny existence to all our well-beloved heroes and heroines, it would be strange indeed if Shakespeare's lovely Juliet should escape.

In spite of efforts to prove that the families of Capulet and Montague existed solely in the imagination of their original historian, Luigi da Porto—although some authorities declare that even he got the outline at least of his novel from another by Massuccio Salernitano, published in 1476—a gentleman of the nearby town of Vicenza, who died in 1529, and whose novel, "La Giulietta," was not published until six years after his death in Venice, he would be rash indeed who would undertake to convince the Veronese themselves that such were the case.

We are told that the early historian of Verona, Torello Sarayna, who published in 1542 a history of Verona and the Veronese in the time of the Scaligeri, makes no mention of any such families or love story, although he does refer to

other families and their domestic affairs, while Girolamo della Corte, who relates it circumstantially as a true event, occurring in Verona in 1303, at which time the Scaligeri were lords of the city, perhaps one of them even figuring as Escalus, Prince of Verona, in the tragedy, is dismissed as unreliable, and accused of adding the romance to lend charm to his pages.

But the "Gentlemen of Verona" who act as cicerones to the tourists who invade their fair city, point out the very houses of the luckless pair of lovers. On the road to Vicenza are two old castles crowning neighbouring hills, likewise designated as the "*Castello dei Capuletti*" and the "*Castello dei Montecchi*," respectively, and in view of these testimonials, why refuse to believe that the lovely Juliet and her ardent Romeo did once actually pass along these very streets where now the modern tourists hasten, guide book in hand?

While Verona is not exempt from the modernizing influence which is slowly but surely transforming all the historic and picturesque spots of Europe, so that soon we shall search in vain for relics of mediæval times, nevertheless it is less modern than many of the Italian cities. The electric tram is as yet unknown to its narrow streets, the horse-car creeps lazily along,

far less disturbing to the sleepy old-time atmosphere of the place. It is not difficult to imagine some quarters of the town as actually peopled by 14th century citizens. Take the *Piazza delle Erbe*, the ancient Forum, now a market place. The column of Venice, with its lion, was not erected until the lovers had slumbered in the tomb for more than five centuries, but the *Casa Mazzanti* was a newly finished mansion, the then residence of the powerful family della Scala, when their brief love drama was enacted, and within its walls one of the rival families may well have been guests at some of the magnificent feasts of the times, while opposite, the *Casa dei Mercanti*—the house of the merchants —now restored, and serving as the tribunal of commerce, was another new building of which old Capulet, as a citizen of "Fair Verona" may have been proud. In this Piazza we may imagine Juliet's old nurse lingering for many a gossip with her old cronies.

In the *Piazza dei Signori*, close by, the Palace of Justice was not a new building, although the present massive stairway was not then built, while the two palaces of the Scaligeri family were occupied by their owners. Accepting della Corte's date, 1303, as the true one for the hapless lovers' brief romance, but one year before

this Dante, banished from ungrateful Florence, had found refuge with Bartholomeo Scala, and why may not he have been a guest in the home of fair Juliet?

Near the tombs of the Scaligeri, which were built when the hatred of the rival families had become a thing of the past, is the house always pointed out to strangers as the home of Romeo. Not far away is the home of Juliet, in and near which most of the scenes of the drama are laid. Was Juliet ever taken to the old Roman arena in her native town, and told stories of the days when Rome was mistress of the world? Did she ever visit the ancient Roman theatre, whose discovery in modern Verona is still comparatively recent? Or, like some modern Italian maidens, were such relics of a bygone time of little interest to her? Did she ever, like young Romeo, but attended perhaps by her doting old nurse, walk "underneath the grove of sycamore that westward rooteth from the city's side"? In any case, we are at liberty to fancy so, and with less chance of being disappointed than by the unromantic aspect of the houses which the guides are only too anxious to point out to us as the family homes of the two lovers.

Act I. of Shakespeare's drama opens in "A Public Place," which may be either the *Piazza*

Juliet's Tomb in Verona as it now Appears

delle Erbe or the *Piazza dei Signori*, already mentioned, and which are connected by narrow old streets. We are promptly introduced into an atmosphere of fighting and brawling, of the constant combats, the "civil brawls" which the prince declares later "have thrice disturb'd the quiet of our streets"; between the "Two households both alike in dignity, in fair Verona, where we lay our scene," who "from ancient grudge break to new meeting, where civil blood makes civil hands unclean."

Sampson and Gregory, two servants of the Capulets, enter and declare that they will "not carry coals," a curious old expression signifying to put up with insults. It had its origin in the fact that, in olden times, the very lowest menials were employed to carry wood and coals. Two servants of the Montague house enter, and the four promptly pick a quarrel with each other. Benvolio, Montague's nephew, comes on the scene, and is peaceably inclined. He tries to stop the fighting of the servants, but Tybalt, Lady Capulet's nephew, unfortunately appearing —probably attracted by the noise of the combat —the two gentlemen engage their swords. Then come Montague, Capulet, and their wives, and the combat is only stopped by the arrival of Prince Escalus. He takes Capulet away with

him, and bids Montague come "this afternoon to know our further pleasure in this case to old Free-town, our common judgment place," which may reasonably be supposed to indicate the Palace of Justice.

After the departure of the brawlers, Romeo appears, and confides his unhappy love for Rosaline, destined so soon to be supplanted in his affections by the fair Juliet, to his cousin Benvolio. It is not difficult to find an old street in present day Verona to serve as the setting for Scene 2, where Capulet despatches his servant to invite the guests for that evening's festivities at his home. It is, as the drama later shows, Sunday, a favourite evening for festivities in Latin countries. Probably the street was that one on which stood his home, that house of Juliet which any inhabitant of the town will point out to one to-day. A narrow, dirty street runs close to the very walls of the house now, a doorway gives entrance to a dirty court, filled with rubbish of all kinds, dirty children swarm around the gazing tourists, and passing adults grin in amused comprehension. More squalid houses line the opposite side of the street, and much imagination is needed to clothe the building with the aspect of wealth and magnificence it must once have worn. And, alas, for our

"balcony scenes" enacted amid all the charm of setting of the modern stage! Juliet's balcony, as vouched for by all guides, is a tiny, narrow one, high up on the fourth, or what Italians call the third story. The projecting supports of former balconies on the lower floors still remain, but even so, one shudders to think of the perilous climb up a rope ladder to that height; and were the houses opposite, suggesting unlimited posts of observation for curious neighbours, in existence in those days? The guide merely shrugs his shoulders in true Italian fashion, if one asks. The romance of the balcony flees before the reality, and one regrets the curiosity which tempted one to seek out Juliet's home. Better far to confine oneself to wandering idly about the streets of the old town, picturing scenes in which the lovers, their friends and families may have participated. With the recent acquisition of this house by the Italian Government, with the intention of converting it into a kind of museum for the benefit of tourists, the house itself, if not its surroundings, will doubtless become more attractive.

Here, in the street on which is Juliet's house then, Capulet's servant later meets Romeo and Benvolio, and appeals to them to read him the names of the guests whom he has been sent to

invite, he being unable to read. It is then that Benvolio suggests to Romeo that he go to this feast, and compare the "fair Rosaline whom thou so lov'st, with all the admired beauties of Verona—and I will make thee think thy swan a crow." Romeo finally declares: "I'll go along, no such sight to be shewn, but to rejoice in splendour of mine own."

Scene 3 is a room in the Capulet house, where the garrulous old nurse chats with Juliet's mother of her beloved nursling, and where the mother suggests that the fourteen-year-old girl consider the idea of marriage, since "younger than you, here in Verona, ladies of high esteem, are made already mothers."

Scene 4, "A Street," may be the same street of the second scene. Here Romeo the mournful, with "soul of lead," and his gay companions don their masks, and repair to their enemy's feast.

Scene 5 is laid in a hall in the Capulet home, where the master of the house receives his guests, and where Romeo catches his first glimpse of Juliet, she who "doth teach the torches to burn bright," who "hangs upon the cheek of night like a rich jewel in an Ethiop's ear," whose beauty is "too rich for use, for earth too dear," and where the young enthusiast continues rapturously:

"Did my heart love till now? Forswear it, sight,
For I ne'er saw true beauty till this night."

Here, where his identity is suspected, one less quarrelsome Capulet describes Romeo as bearing himself "like a portly gentleman, and to say truth, Verona brags of him to be a virtuous and well govern'd youth." The same mild Capulet persuades the fiery Tybalt to allow Romeo's presence there to pass unchallenged. In this scene the "pair of star cross'd lovers" lose their hearts to each other at first sight, only to learn from others, to their mutual distress, that their families are deadly enemies.

Alas, the "open place adjoining Capulet's garden" of the first scene in Act II., like the garden itself, the setting for the following balcony scene, no longer exists. Gone is the "orchard wall," "high and hard to climb," but over which, nevertheless, Romeo does climb to gaze upon the home of his love. Yet this very fact leaves one free to imagine at will the surroundings where Romeo overheard his friends jeering comments upon his love, but merely remarking "He jests at scars, that never felt a wound," he bids Juliet, the sun, "arise and kill the envious moon, who is already sick and pale with grief that thou, her maid, art far more fair than she."

Gone are the fruit trees whose tops the moon tipped with silver, while Romeo and Juliet poured out their vows of love, while she bade him "swear not by the moon, the inconstant moon"; but even to-day the moonlight lends a softening charm to the old stone walls of the tall building into which Juliet retired at her nurse's oft repeated bidding, after assuring him that "parting is such sweet sorrow, that I shall say—good-night, till it be to-morrow."

"Friar Lawrence's cell" of the third scene may easily be imagined by any one who has visited the monasteries of Italy, and so may the garden where the priest goes to "fill this osier cage of ours—with baleful weeds, and precious-juiced flowers." Here Romeo comes to enlist his aid and is told to proceed "wisely and slow; they stumble that run fast."

Scene 4 again shows us a street where the nurse comes in search of Romeo, and where he bids her return and say to Juliet that she must "devise some means to come to shrift this afternoon, and there she shall at Friar Lawrence's cell be shriv'd and married."

Scene 5 is laid in the vanished Capulet garden; Scene 6 again in Friar Lawrence's cell, whither the lovers repair to meet, and from which the priest escorts them, probably into

the adjoining church, to perform the marriage ceremony.

The opening scene of the third act, again a "Public Place," may be either of the two already referred to. Benvolio, the peaceable, announces that "the day is hot," and therefore "is the mad blood stirring," and he endeavours to lead hot-headed Mercutio away, that they may escape a chance meeting with one of the hostile family, and thus a fresh brawl ensue. His efforts are, however, frustrated by the arrival of another hot-head, Tybalt, upon the scene, and the expected quarrel ensues with the appearance of Romeo. The latter does his best to avoid a quarrel with his Juliet's kinsman, but in vain. Mercutio becomes so incensed at what he thinks Romeo's cowardice, that he takes up his quarrel, and is mortally wounded, when Romeo can control himself no longer, kills Tybalt, and upon the coming of the prince, whose express orders are thus defied, is banished. Scene 2 takes us again to Capulet's house, where Juliet learns of her cousin's death, and her lover's banishment. Scene 3 is in Friar Lawrence's cell, where the kindly priest, seeking to console the unhappy Romeo, first offers him "adversity's sweet milk, philosophy," then bids him:

"Go, get thee to thy love—
Ascend her chamber, hence and comfort her.
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua,
Where thou shalt live till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the prince, and call thee back
With twenty thousand times more joy
Than thou went'st forth with lamentation."

The fourth scene, again in Capulet's house, on the evening of Monday, is an interview between Paris and the Capulets, in which Juliet's father decides to marry her on the following Thursday to Paris. Scene 5, early in the morning of the following day, is laid in Juliet's chamber, whither Romeo had climbed on the "cords made like a tackl'd stair," provided at his request by the old nurse, to Juliet's balcony, to the "high top-gallant" of his joy. Here at the window, or on the balcony, the young lovers linger until "the lark, the herald of the morn," and the nurse's announcement of Lady Capulet's coming force him to take his departure. The mother enters, and threatens to have vengeance for her murdered kinsman by sending "to one in Mantua—that shall bestow on him [Romeo] so sure a draught that he shall soon keep Tybalt company." Juliet's replies with their double meanings never arouse the mother's suspicions,

The Palazzo del Consiglio (or the Loggia), with Dante's Statue on the old Piazza del Signore, in Verona

and she continues by giving the girl her father's message that she is to be married to "the gallant, young and noble gentleman, the county Paris, at Saint Peter's church" and "early next Thursday morn." There actually is a St. Peter's church on the Via San Fermo, in Verona, and at no great distance from the Capulet house. Vainly Juliet pleads with both mother and father against this marriage, vainly implores them to delay it "for a month, a week," vainly does she turn for comfort, counsel, to her old nurse when they are left alone together. The prospect of bigamy does not alarm that worthy; she rather informs the outraged Juliet that, since Romeo is banished, "I think it best you married with the county," and declares that: "he's a lovely gentleman. Romeo's a dishclout to him; an eagle, madam, hath not so green, so quick, so fair an eye as Paris hath."

Poor Juliet, horrified, despatches her to her mother, bidding her say that she, Juliet, is about to go "to Lawrence' cell, to make confession, and to be absolv'd."

In the opening scene of Act IV. the desperate Juliet comes to Friar Lawrence's cell, and after the departure of Paris, whom she finds there informing the priest of their approaching marriage, she declares that unless her confessor can

advise her how to prevent this awful mock-marriage, "do thou but call my resolution wise, and with this knife I'll help it presently," for "e'er this hand by thee to Romeo seal'd shall be the label to another deed, or my true heart with treacherous revolt turn to another, this shall slay them both."

Friar Lawrence then bids her offer no more apparent objections to the wedding proposed by her parents, and gives her the phial of "distill'd liquor" to drink, when she shall appear to be dead, and "then (as the manner of our country is) in thy best robes uncover'd on the bier thou shalt be borne to that same ancient vault where all the kindred of the Capulet lie."

In this sleep he further tells her she shall remain for "full two and forty hours," while he will send to Mantua for Romeo to come and bear her away with him.

Scene 2 is laid in a room in Capulet's house, where that worthy bids his servant "go hire me twenty cunning cooks," rather elaborate preparations for the "half a dozen friends" earlier indicated as the proper limited number of guests to be invited to his daughter's wedding, the family being supposedly in mourning for their slain kinsman.

Scene 3 is again in Juliet's chamber, when

she swallows the potion; Scene 4 in Capulet's hall, where the father bids the nurse "waken Juliet, and trim her up."

Scene 5 deals with the discovery of the supposedly dead Juliet on her bed. "Death lies on her like an untimely frost upon the sweetest flower of all the field."

Act V. opens with a street scene in Mantua, where Balthasar, Romeo's servant, brings news of Juliet's death; and the letter despatched by Friar Lawrence, which would have explained all, never having reached Romeo, owing to the detention of the messenger, the desperate young husband seeks out an apothecary, and demands "a dram of poison," which will kill him instantly. As the Mantua laws forbade the selling of "such mortal drugs," the penalty for violation of these laws being death, he is obliged to pay dearly for it, namely forty ducats, "gold, worse poison to men's souls than these poor compounds," Romeo says.

The second scene, again in Friar Lawrence's cell, gives the explanation of the delayed letter. It was to have been conveyed to Romeo by Friar John, a "holy Franciscan friar," but he, "going to find a barefoot brother out" to accompany him, as the laws of their order required, when he had found such an one, "the searchers

of the town suspecting that we both were in a house where the infectious pestilence did reign," he tells Friar Lawrence, "seal'd up the doors, and would not let us forth; so that my speed to Mantua there was stay'd," nor had he been able to find another messenger who might even be allowed to return the letter to Friar Lawrence, "so fearful were they of infection."

Friar Lawrence is, of course, unaware that Romeo has already heard of Juliet's death, so, although he departs on his way to the tomb, since within three hours Juliet should awaken, he knows of no reason for undue haste.

Scene 3 is in a churchyard where is Juliet's tomb, the vault of the Capulets. This tomb which few visitors to Verona neglect to see, is not far from the imposing ruin of the old Roman arena. Unfortunately it, as well as all the other tombs, have been removed from where it was discovered in an old churchyard, or so at least the Veronese say, when this churchyard was turned into an exercise ground for a cavalry regiment. It is within the barracks enclosure, railed off in a corner by itself, that one now finds this tomb, thus described in an old poem:

"Among the monuments that in Verona been,
There is no monument more worthy of the sight
Than is the tombe of Juliet and Romeus, her knight."

Gone are the yew trees designated by Paris, first to arrive upon the scene, when he bids his page "Under yon yew trees lay thee all alone, holding thine ear close to the hollow ground," while he places flowers to adorn the tomb; these trees beneath which Romeo's attendant Balthasar lay in terror, hearing the combat with Paris, but not daring to interfere. There are no trees left. The bare parade ground and barracks buildings are the setting for the tomb, empty now, save for the visiting cards of tourists from all parts of the world. New pillars have replaced the original broken ones, and the portrait of Friar Lawrence, carefully replaced as it was when the tomb was found, looks down in fresco from a bit of wall. Why or when the worthy friar's portrait was placed close to Juliet's marble sarcophagus who can say?

After placing his flowers, Paris retires, sees Romeo approach, and proceed to break open the door of the Capulet monument. Not unreasonably he supposes that he has "come to do some villanous shame to the dead bodies," and advances upon "that banish'd haughty Montague." Romeo, unwilling to kill him, says: "Good, gentle youth, tempt not a desperate man, fly hence, and leave me!" but Paris draws on him, they fight, and Romeo kills him,

and lays him in the monument. Here he then kisses lovely Juliet, upon whose beauty he says, "Death hath had no power yet—beauty's ensign yet is crimson in thy cheeks," then drinking the poison, dies. Here Juliet wakens from her drugged sleep, discovers Romeo dead at her side, and stabs herself with Romeo's dagger. As the two families and their friends assemble in amazement and grief, called thither by the "open outcry" in the streets, Friar Lawrence reveals the truth, and the prince reproaches the two fathers for the enmity "which but their children's end nought could remove," and all too late they become reconciled. Montague promises to raise "a statue in pure gold" to his former enemy's daughter:

"That while Verona by that name is known,
There shall no figure at such rate be set,
As that of true and faithful Juliet."

Capulet in return promises that:

"As rich shall Romeo by his lady lie,
Poor sacrifices of our enmity."

And the prince advises them to

"Go hence, to have more talk of these sad things;
Some shall be pardon'd and some punished;
For never was a story of more woe,
Than this of Juliet and her Romeo."

In the old poem upon which Shakespeare based his tragedy, the nurse was banished for concealing the marriage, Romeo's servant set at liberty, since he had but obeyed his master's orders, the apothecary hanged for selling the poison, and Friar Lawrence retired to a nearby hermitage, where he ended his days in penitence and tranquillity.

THE TAMING OF THE SHREW

THE TAMING OF THE SHREW

"THE Taming of the Shrew," one of Shakespeare's dramas frequently seen upon the stage, and of whose leading character there have been many notable interpretations, is, like most of the great author's plays, based upon an earlier work. An anonymous play with the same title was published in 1596, and bore so close a resemblance to the version with which we are familiar, that it was long believed, and on no less authority than that of Pope, that it too was from the pen of Shakespeare. Many years later, careful examination of the earlier piece, copies of which are extremely rare, proved this authorship impossible, and it has since been ascribed with some probability to either George Peele or Robert Greene. But the earlier work was not entirely original. The character of Sly, and the opening scenes not necessary to the actual drama, may be traced to various sources. The char-

acter of Petruchio is said to resemble that of Pisardo, in a novel by Straparola; the love story of Lucentio to be derived from Ariosto's "*Suppositi*," through George Gascoigne's translation. The play is supposed to have been one of Shakespeare's earliest productions—possibly at the time he never considered it anything but an adaptation—and Malone believes that it was produced in 1594.

In any case, whether from haste or indolence, when Shakespeare made his version, he changed the original but slightly. The order of scenes was altered somewhat, the locality shifted from Athens to Padua and the surrounding country, names of the characters changed, and a few new lines, including some expressions in Italian, written in, but far fewer than was the great poet's habit when he adapted older plays to his own uses.

The introduction, the scenes "before an Alehouse, on a Heath," and in "a Bedchamber of a Lord's House," are the only two which are laid out of Italy, and they are usually omitted from the play when performed, and need have no actual connection with it. A few lines are enough to remind the reader that Sly, a character who was treated at greater length in the earlier version of the play, falls asleep on the

The Piazza dell' Erbe, Padua, near which the Shrew probably Lived

heath, which he afterwards mentions as "Burton Heath." He is carried off by some practical jokers, who put him to bed in the room of one of the party, a lord, and upon his awakening, to Sly's amazement and confusion, persist in addressing him as a lord. His protestations that he is no lord, that "Marian Hacket, the fat ale-wife of Wincote," knows him, and can answer for his identity, are unheeded, and finally a company of players appear to perform before him to divert him from his supposed "melancholy—the nurse of frenzy," the drama which they represent being supposed to be the actual play of "The Taming of the Shrew," which follows. Sly's remarks which occur occasionally through this are omitted when the play is now given, and in fact many of his speeches are omitted altogether from the text of some editions. As to Sly's country, there is a village of Wilnecotte, in Warwickshire, probably the Wincote, and in the same county a village called "Barton-on-the-Heath."

Padua, then, where most of the scenes of the five acts of the drama proper are laid, is, like Verona, one of the quaint old Italian cities where it is especially easy to find traces of the distant past. Modern buildings there are in sufficient numbers, but even these do not make

the appearance of the city modern. The horse-cars are out of place, but they run infrequently, the modern cafés of the heart of the town an anachronism, but one has but to turn down one of the smaller streets to be back in a period several centuries removed from our bustling, modern days.

It is not easy to set a definite period for the action of this drama. It may be broadly styled mediæval, and perhaps by placing it in Shakespeare's own times, one encounters as few anachronisms as would be found in placing it in any other period. The following reasons may suffice to satisfy questioning on this point:

In Act I., Scene 1, Lucentio describes himself as come to Padua to pursue his studies, and continues: "Pisa, renowned for grave citizens, gave me my being," and later, says that he was "brought up in Florence." But Pisa, in her early history, was far too busy warring upon her neighbours, or defending herself from their attacks, for the term "grave citizens" to seem applicable to her people; and her university where studied so many of her subsequently illustrious citizens, who might deserve this appellation—we need mention only Galileo—was not established until 1493. The classical allusions with which some of the characters interlard

their conversation, would also seem to point to the literary period of Tuscany as the time of the story. In Act II., Scene 1, Tranio, when he comes to the house of Baptista, and presents himself as a suitor for the hand of Bianca, offers a gift "toward the education of your daughters; this small package of Greek and Latin books." Now in the time of Elizabeth, when any care was bestowed upon the education of girls, it was Latin and Greek that they were taught; so if we picture the story as happening anywhere from the middle of the sixteenth to the early part of the seventeenth century we shall hardly be far wrong.

The opening scene of the play, "Padua, a Public Place," may be one of the two public places in the heart of the old city, picturesque even in these days, and still a locality where citizens might frequently meet each other as they went about their various occupations. These two squares, the "*Piazza delle Erbe*" and the "*Piazza dei Frutti*," are connected by narrow streets and passageways leading under the "*Salone*," or Palace of Justice, a building facing on both squares, and dating from the late twelfth and early thirteenth centuries. On the latter square is also the sixteenth century *Municipio*, and not far away the University.

Wandering over these two old squares it is not difficult to fancy oneself back in the time of the play. There seems little here in common with the outside, modern world, save for the costumes of the passers-by, or some of the goods offered for sale in the booths. Here, then, Lucentio and his servant Tranio may have stood aside, under the arches of the "*Salone*," and witnessed the arrival of Baptista, his daughters, and the younger girl's two suitors, Hortensio and Gremio. Here they may have overheard the father's announcement that he was firmly resolved "not to bestow my youngest daughter before I have a husband for the elder, if either of you both love Katherine because I know you well, and love you well, leave shall you have to court her at your pleasure," and his further determination that, in order to console Bianca in her enforced spinsterhood, which seemed likely to be of long duration, "schoolmasters will I keep within my house, fit to instruct her youth."

Katherine's indignant retorts can hardly be wondered at, for her father's offer, as he evidently expected, was received with scant courtesy by her sister's two admirers, nor could it have been pleasant, even in those days when marriages were usually arranged by parents, to

be offered in such a manner. Her indignation leads Tranio to remark to his master, "Here is some good pastime . . . That wench is mad or wonderful forward," while Lucentio sees "in the other's silence, maid's mild behaviour and sobriety," and promptly declares himself in love with her. Her mild demeanour under the circumstances was little to Bianca's credit. She was not being publicly offered to unwilling suitors, and it is quite possible that her self-satisfied appearance helped to anger the despised Katherine, nor can her remark to the angry one: "Sister, content you in my discontent," be judged likely to appease the shrew.

In one of the houses adjoining the square, or very close to it, Baptista and his daughters evidently lived, since otherwise he would not have ordered Bianca to go in alone, but would have seen that she was properly escorted home. Another reason for choosing this location may be found in the fifth act, when Petruchio directs Vincentio to Baptista's house saying: "My father's" — strictly speaking father-in-law— (house) "bears more toward the market place."

After the departure of the happy family, Bianca's two suitors consider how best they may make common cause and obtain a husband for the elder girl. Lucentio, the new victim to

Bianca's charms, compels his servant Tranio to exchange clothes with him and assume his rank, that Lucentio may introduce himself into Baptista's house as one of the tutors for his younger daughter who have been spoken of as prospective, and thus describes the charms that have led him captive:

"I saw sweet beauty in her face, such as the daughter of Agenor had. I saw her coral lips to move, and with her breath she did perfume the air. Sacred and sweet was all I saw in her."

When his other servant Biondello arrives upon the scene, Lucentio does not take him into his confidence as to the altered appearance, which the man instantly notes, for man and servant have already changed garments, but declares that "in a quarrel . . . since I came ashore I killed a man, and therefore . . . Tranio, here, to save my life puts my apparel and my countenance on," which quite satisfies Biondello.

The second scene, still in Padua, is before the house of Hortensio, which for want of more definite instructions we may locate in one of those porticoed streets for which Padua is famous. The arrival of his friend Petruchio and servant gives Hortensio an idea. Petruchio announces that he has come to Padua to look for a rich wife. Baptista is wealthy, and will give Kather-

ine a good dowry. Hortensio easily persuades his friend to apply for the shrew's hand, and ignorant of Lucentio's plan, begs him, in return for the suggestion, to introduce him, Hortensio, disguised as a tutor, into the old man's house.

The second act is laid in Baptista's house. Here the two sisters are found together, Bianca's meekness, real or affected, enraging Katherine to the utmost, until finally the father's intervention drives her from the room in a fury. Save for the ironical compliments from Petruchio to Katherine, compliments never meant seriously, we have little information as to her personal appearance. He says she is "straight and slender, and as brown in hue as hazle nuts." She is spoken of by her sister's suitors as one who will be a "shrewd, ill-favoured wife," and in the next breath by the same man as "a wife with wealth enough, and young and beauteous, brought up as best becomes a gentlewoman; her only fault, and that is faults enough, is that she is intolerably curst, and shrewd and froward." Petruchio announces that he knows "she is an irksome, brawling scold, if that be all" he hears "no harm."

Here to Baptista's house come Petruchio, with Hortensio, whom he presents as "a man cunning in music and the mathematics," Lucen-

tio disguised as a poor man, presented by Gremio "as cunning in Greek, Latin and other languages as the other in music and mathematics," and Tranio, disguised as his own master. Petruchio loses no time in coming to the point, and asking Baptista for the hand of his elder daughter. When that worthy is convinced that the young man is serious, he promptly assures him that he shall have twenty thousand crowns dowry with her, although he does announce, in the light of subsequent actions rather untruthfully, that this is conditional upon "when the special thing is well obtained, that is her love."

The fact that he was well acquainted with Petruchio's father, is some excuse for Baptista's willingness to bestow his daughter upon one whom he had never seen before.

Petruchio's eagerness to marry Katherine Minola for her dowry, can hardly be ascribed to anything but a mercenary nature, for he announced to his friend Hortensio, upon his arrival in Padua, "Crowns in my purse have I, and goods at home," while he tells Baptista that, by his father's death he is "left solely heir to all his lands and goods, the which I have better'd rather than decreas'd."

The mock compliments with which he regales

Ponte Molino. The Old Bridge across which Katherine went with Petruchio after their Wedding

Katherine when he is presented to her are not calculated to please a clever woman, and such we may assume she was, since, in the final scene of the play, when she is bandying words with the nameless character styled "the widow," she says without contradiction: "My mind hath been as big as one of yours, my heart as great; my reason haply more to bandy word for word," while Baptista alludes to both of them as "quick witted folks."

After her scene with Petruchio, when her father enters and greets her with: "Why how now, daughter Katherine; in your dumps?" there seems some justification for her reply: "Call you me daughter? Now I promise you you have show'd a tender, fatherly regard, to wish me wed to one half lunatic; a madcap ruffian, a swearing jack!"

This speech has no effect upon the father, however, and he promptly announces her wedding for next Sunday, promising Bianca on the following Sunday to whichever of her two suitors, Gremio and Tranio, the disguised servant, can give the most convincing proof of the greater wealth.

The church to which the reluctant Kate is finally escorted by her roughly attired bridegroom, whose appearance scandalized even the

girl's father, little as he troubled himself about her, may have been one of several. Among these are the cathedral, built about 1550, and still left with its unfinished brick façade, the church of Padua's famous patron saint, Anthony, which huge edifice was begun in 1232 and finished in 1475, and other less well known buildings. The cathedral, however, is quite near to the locality where we have placed Baptista's house. Over the Ponte Molino, shown in an illustration, the newly wedded pair may have journeyed to Petruchio's house, since Verona, where he said he lived, is in that general direction. Nowadays a tram line crosses this bridge, and travellers are familiar with it in driving to or from the railway station, but it is old enough in appearance nevertheless, and near by are remnants of the former antique wall of the city.

On the road leading to her husband's country house poor Katherine's troubles may be said to begin. As if a fall from her horse in "a miry place," where she was "all be-moiled," a runaway horse, a broken bridle, were not sufficient, when she finally arrives it is only to be deprived of her supper, because her husband, feigning a fit of rage superior even to hers, declares there is nothing fit for her to eat. His servant Grumio ably aids and abets him in his

scheme the next day, when the famished Katherine begs him to bring her food. In having Grumio offer, only afterwards to withdraw it, "a piece of beef and mustard," or "a fat tripe, nicely broiled," Shakespeare has suggested an English, rather than an Italian household, but it is not necessary to dwell upon such trifles, or with the suggestion of an English locality in another scene in the same act, where the Pedant suggests that Baptista may recall having made his acquaintance twenty years before, in Genoa, where they "were lodgers at the Pegasus," a popular sign for an inn in England, since it was the arms of the Middle Temple.

On the public road leading back to Padua from his country house, where the fifth scene of Act IV. takes place, Petruchio continues his method, "to kill a wife with kindness," of subduing Katherine, by allusions now to the sun as moonlight, refusing to advance another step until she declares it shall be "moon or sun, or what you please. And if you please to call it a rush candle henceforth I vow it shall be so for me"; or to a wrinkled old man as a "fair and lovely maid," whom he orders her to embrace, only to assure her, when she meekly obeys him, that he hopes she is not mad, for "this is a man, old, wrinkled, faded, withered,

and not a maiden as thou sayst he is." They are clad in old clothes, but "honour peereth in the meanest habit," Petruchio remarks.

Meanwhile Bianca has been coquetting with her four suitors, only finally to choose one for herself without consulting her father, hardly a dutiful deed for one so blessed with all the virtues, and her father's idol. Her apparent meekness, from subsequent developments, seems to have been largely a clever assumption of a virtue she was in reality far from possessing. True, an observer might have thought her comment to three of her suitors when her sister Katherine was carried out of the house by her husband, who refused to allow her to remain for her own wedding feast, suggestive that Bianca was not a loving, forgiving soul. Lucentio asks: "Mistress, what's your opinion of your sister?" and although he is quite a stranger to her, she has no hesitation in replying: "That being mad herself, she's madly mated," hardly a sisterly remark under the circumstances, when the Shrew had left their home for good and all, and Bianca might be expected to be more kindly disposed toward her accordingly. She is not without surprises of this kind for the husband whom she chooses. He, the disguised Lucentio, apparently made no attempt to initiate

mercenary Baptista into the secret of his disguise, but chose to woo Bianca as her teacher, and elope with her without either of them troubling about the old man's consent.

However, Baptista, once reassured on the subject of the position and worldly goods of his second son-in-law, Lucentio, the supposed teacher, seems quite willing to forgive the runaway couple, and the concluding act is laid outside and within Lucentio's house, where the newly married pair have bidden their friends to a banquet in honour of their marriage. Among the guests are Hortensio and "the widow," to whom, losing Bianca, he promptly, and with apparent ease, transferred his affections. As the lady alludes to him as her husband, they have evidently already been married, although she is still styled the widow. Thither finally come Petruchio and Katherine. Exactly why Lucentio has a house of his own in Padua, is somewhat difficult to say. He was, as has been seen, born in Pisa, brought up in Florence, and had apparently come to Padua to study at the university of that city. Possibly the house formed part of Bianca's dowry.

After the banquet, as the newly wedded husbands sit at table over their wine, the women having left the room, Hortensio and Lucentio

indulge in some bantering of Petruchio for his misfortune in having married "the veriest shrew of all."

Petruchio promptly denies this honour, and says: "for assurance let each one send unto his wife; and he whose wife is most obedient to come at first when he doth send for her, shall win the wager which we will propose."

The others are more than ready to agree to what seems to them an absurd offer, and Lucentio suggests twenty crowns as the amount of the wager.

"Twenty crowns!" says Petruchio. "I'll venture so much on my hawk, my hound, but twenty times as much upon my wife."

A hundred crowns is finally agreed upon as the amount, and Lucentio despatches his servant Biondello, saying: "Bid your mistress come to me," but the man returns, saying: "Sir, my mistress sends you word that she is busy, and she cannot come."

Hortensio begs him to "go and entreat my wife to come to me forthwith," but with no better result, the answer being: "She says you have some goodly jest in hand. She will not come; she bids you come to her."

Old Baptista witnesses all of this.

Petruchio then bids his servant Grumio "go

to your mistress. Say I command her to come to me," when, to the amazement of all, in walks Katherine, and asks: "What is your will, sir, that you send for me?" Asked where the other two were, she replies that "they sit conferring by the parlour fire," and her husband bids her: "Go fetch them hither; if they deny to come swinge me them soundly forth unto their husbands." Katherine departs, it may be fancied with some inner satisfaction, to bring them. So amazed is old Baptista that he promptly offers to double Katherine's dowry. "Another dowry to another daughter, for she is chang'd as she had never been." But Petruchio does not take advantage of this offer, satisfied to display his established authority, and Katherine presently returns, escorting the recalcitrant pair.

Bianca, the meek and obedient maiden of former days, remarks:

"Fye, what a foolish duty call you this!" and to her husband's reply that "the wisdom of your duty, fair Bianca, hath cost me a hundred crowns since supper time," airily replies: "The more fool you for laying on my duty"; whereupon Petruchio charges Katherine to "tell these headstrong women what duty they do owe their lords and masters." This she does with great

readiness, and the other two husbands reluctantly admit their defeat, Hortensio declaring frankly that Petruchio has "tam'd a curst shrew," while Lucentio adds with a touch of malice these the final words of the play:

"'Tis a wonder, by your leave, she will be tam'd so."

The Palazzo Labia, with a view of the "New Houses," and beginning of the Ghetto in Venice

THE MERCHANT OF VENICE

THE MERCHANT OF VENICE

THERE is little in the aspect of the Venice of to-day that need rudely shock, with suggestions of modernity, the dreamer trying to people her narrow streets, her grand Piazza, with the Merchant of Venice and his friends, if only he choose an hour when these streets and squares are deserted.

The modern Venetian has little in common with the dreamy, melancholy Antonio. One seeks Shakespeare's character in vain in the modern garb of one of these alert, keen-eyed business men, hurrying through the *Mercerie*, or indulging in syrup and water over his daily paper at one of the numerous little café tables. As for Shylock, his appearance now would excite no comments, no derisive remarks from Antonio's friends. No, indeed! They would greet him courteously, he would doubtless join them at their table, and together they would amicably discuss affairs of the Bourse. The modern Shylock would inhabit some fine palace on the Grand Canal, distinguished from those

of his Gentile neighbours only by being in a better state of repair.

In the early afternoon of summer, when all Venice sleeps save the crowds of enterprising tourists, ready to brave any degree of heat for sight-seeing, could he escape the gaze of these latter, Antonio might feel quite at home in the narrow *calle*, or on the Piazza San Marco, though he would mourn his old friend the Campanile, recently destroyed.

Portia might come from her country place at Belmont in a black gondola of the identical pattern of her own time, though she would doubtless resent the noisy, puffing little steamers hurrying up and down the Grand Canal, or out on excursions to the neighbouring isles.

Despite the title of this drama of Shakespeare, it is not upon Antonio, "The Merchant of Venice," that the interest of the drama centres, but rather upon the character of Shylock, the Jew. Of this character Schlegel says: "Shylock, the Jew, is one of the inconceivable masterpieces of characterization of which Shakespeare alone furnishes us with examples. Everything but a common Jew, he possesses a very determinate and original individuality." As to the source or sources from which Shakespeare took his plot and characters, Stephen Gosson, in

1579, mentions a play, "'The Jew,' shewn at the Bull, representing the greediness of worldly choosers," which seems from his account to have the same plot; but the "*Pecerone*" of Ser Giovanni, the "*Gesta Romanorum*," of which a manuscript version of the time of Henry VI. is now in the British Museum,—hence it was possible that Shakespeare was familiar with it, an old ballad "Ger nutus," and "The Orator," written in French by Alexander Silvayn, translated into English by Anthony Munday, and printed in 1596, are all possible ones. In the latter work is the "Declamation of a Jew, who would for his debt have a pound of flesh of a Christian." A modern Shakespearean scholar has even expressed his belief that the character of Shylock was taken from Ruy Lopez, the Spanish physician of Queen Isabella of Spain, and a man whom the Earl of Essex especially hated. He considers that the holding up of Essex's enemy to scorn and contempt in the character of Shylock—for it is doubtful if, in Shakespeare's time the character ever appealed to the sympathies of an audience, as it has been known to do in more modern times—was a delicate compliment and flattery on the part of Shakespeare to his noble patron Essex. There is even foundation for the name of Shylock,

which at first hearing sounds so un-Italian. Mention is made in early writings of a "Maronite from Mount Libanus," who lived in 1614, and whose name was Scialac, which, pronounced in Italian fashion, is almost identical in sound with Shylock.

There is nothing in the drama to indicate the precise period when it was supposed to be enacted, but it will be safe to place it in the latter part of the sixteenth century, since at that time, as may be learned from Thomas's "Historye of Italye," of 1561, "It is almost incredible what gain the Venetians receive by the usury of the Jews, both privately and in common. For in every city the Jews keep open shops of usury, taking gage of ordinary for fifteen in the hundred by the yeare; and if at the yeare's end the gage be not redeemed, it is forfeit . . . by reason whereof the Jews are out of measure wealthy in those parts," and we know that Shylock was "a rich Jew." Very probably it was not earlier than the peace of 1573 with Turkey, after which time Venice had more freedom to turn her attention to commerce, and Antonio might well be engaged in commerce so extensive that he had "an argosy bound to Tripolis, another to the Indies . . . a third at Mexico, a fourth for England, and other ven-

tures," as Shylock mentions when he is discussing the loan of his three thousand ducats. The period was probably not prior to the plague which devastated Venice in 1577, but later still in the century.

Many streets in Venice would serve for the opening scene of the drama, where the sad Antonio meets and chats with various friends, among them the penniless Bassanio, who pours out his woes, his desire "to come off fairly from the great debts" he has incurred, and also says that had he sufficient means to present a good appearance, he believes he might be fortunate in pressing his suit with Portia, who "in Belmont is a lady richly left, and she is fair, and fairer than that word of wondrous virtues." Antonio then bids Bassanio "go forth and try what my credit can in Venice do" to provide these means.

The second scene of the first act is laid at Belmont, on the continent, in "a room in Portia's house," and it, as does the first scene of Act II., deals with Portia's various suitors. We have less foundation for our imagination in these than in many other scenes of the play. Of Belmont we are told merely that it was on the continent, that it was near Venice, but lacking a definite locality, we may build our own

residence for learned Portia, setting it at some distance from the highroad, with, leading up to it, the avenue of trees where Jessica and Lorenzo vied with each other in naming fond lovers of olden times, as they strolled there in the moonlight in the opening scene of Act V. The house, we may be sure, was large and lofty; its state rooms, including the Hall of the Caskets, were adorned with frescoes, as the fashion of the day demanded in the homes of the wealthy, and we may choose our own artist from among the noted ones of Venice of that period. There were finely carved furniture, including great chests for Portia's wardrobe, beautiful marble chimney pieces, and no lack of elegance, for the Venetians excited the wonder of foreign visitors at this time for their luxurious homes and attire. There was, of course, a terrace, looking down into a charming old Italian garden, along whose paths Portia and Bassanio must often have wandered later, dwelling upon the minutest details of their courtship, to the accompaniment of softly plashing fountains, while Portia would relate the fate of other aspirants for her hand when they braved the test of the caskets, with possibly a pitying sigh for their misfortune in the midst of her happiness. Here, too, in this garden, imagination

View of the Ducal Palace Court-Yard, Venice

may claim full sway, or we may choose as model for Portia's garden the very loveliest one seen in Italian journeys, and style it but an imitation of the Belmont original.

As to Portia herself, we know from Bassanio that "her sunny locks hang on her temples like a golden fleece," so she was evidently of the true Venetian type of loveliness, with the red gold hair which Titian has made famous, and later, while gazing at her portrait in the bottom of the casket, Bassanio speaks of her hair as "a golden mesh." The Venetian women of that time were noted for their sprightliness and vivacity, their fondness for music, talkativeness, and coaxing ways. They have also been described as "graceful and comely." Some of these qualities Portia displays in her description of her various suitors to Nerissa in the second scene.

Scene 3 of Act I. is "Venice. A Public Place." Near the Rialto, the centre of Venetian business activity, is an open place, close to the present post office, where Bassanio and Shylock may quite possibly have held their discussion as to the bond. The Post Office, the ancient *Fondaco dei Turchi*, was then covered with frescoes by Giorgione and Titian, which, painted in 1508, could hardly have lost much

of their freshness, even in damp Venice. If the time were as late as 1588 the present Rialto bridge had just been completed, if earlier, the old wooden one still stood. To this open place near by then comes Antonio, and in spite of Bassanio's protestations, agrees to the Jew's bond, the forfeit of "an equal pound of fair flesh," should he at the end of three months be unable to repay the three thousand ducats advanced by Shylock. The latter is only hoping for an opportunity to "catch him once upon the hip."

How little love Antonio has for Shylock is guessed from his comments to Bassanio, apropos of Shylock's little recital of the story of Jacob and Laban: "The devil can cite scripture for his purpose. . . . O, what a goodly outside falsehood hath!" Bassanio, too, has no confidence in his ostentatious geniality, and declares that he likes "not fair terms and a villain's mind." But they set off for the notary's to sign "this merry bond."

After the Belmont scene mentioned, the second scene of Act II. is laid in a street of Venice, where old Gobbo is found asking his way to Shylock's house, the old man being "more than sand blind, high gravel blind." In the illustration, on the left, in the foreground is a

part of the church of San Geremia, with the Palazzo Labia immediately back of it, marking the beginning of the Canale Cannaregio. On the right of this canal lies the old Ghetto, with the new Ghetto behind it. The tall, square buildings in the background, known as the "*case nuove*" (new houses) apparently for no reason whatever, since they are very old in reality, are in the Ghetto, and could not have been new in Shylock's time. Now they are propped and stayed to protect them from the further ravages of time. In any one of the narrow streets behind the bridge, blind old Gobbo, with his basket containing the "dish of doves," may have asked of his son "honest Launcelot Gobbo," the facetious, the way to Shylock's house. "It is a wise father that knows his own child," cries the son when his father does not recognize him instantly from his speech. Scene 3 shows us a room in this house, where fair Jessica bids farewell to Launcelot, the "merry devil" as she styles him, who is about to exchange his master Shylock for a new one, and he in return addresses her as "Most beautiful pagan, most sweet Jew." The fourth scene, in a street, is very brief, and merely serves to disclose Lorenzo's planned elopement with Jessica that evening. The fifth

scene is outside Shylock's house, when he tells his daughter that he is "bid forth to supper," he is to be Bassanio's guest, the new master of Launcelot. This supper Bassanio has ordered to "be ready at the farthest by five of the clock," although seven was the usual supper hour in Venice. Shylock tells Jessica to "lock up my doors and go in the house." Scene 6, the elopement, is laid in the same street, when Jessica, in the disguise of a boy, and with all the ducats she can lay her hands on, steals forth to join Lorenzo, her lover. He declares to his friends while waiting for her that: "She is wise if I can judge of her, and fair she is, if that mine eyes be true, and true she is as she hath proved herself, and therefore like herself, wise, fair and true, shall she be placed in my constant soul." Jessica appears and expresses herself as "much asham'd" of her disguise, but "love is blind, and lovers cannot see the pretty follies that themselves commit," she says.

Not once does her treatment of her trusting father, who there is no reason to believe had ever been anything but kind to her, apparently seem to suggest to Lorenzo or his friends the unpromising character of the unnatural daughter.

Scene 7 is in Belmont, when another of Portia's suitors, the Prince of Morocco, tries his fortunes with the caskets and fails. Scene 8, again in a Venetian street, where Salarino and Salanio laugh over Shylock's discomfiture and grief at the loss of his daughter who has been seen in a gondola with Lorenzo, but whom he has vainly sought, and his outcries concerning the further loss of "Two sealed bags of ducats, double ducats . . . and jewels, two stones, two rich and precious stones stol'n by my daughter." They further discuss the report of the loss of one of Antonio's vessels "richly fraught," and "in the narrow seas that part the French and English," and declare that "a kinder gentleman treads not the earth" than this same Antonio.

Scene 9, in Belmont, deals with the failure of yet another of Portia's suitors, the Prince of Arragon, and the arrival of "a young Venetian," Gratiano, bringing "gifts of rich value," and announcing "the approaching of his lord," who is none other than Bassanio. The servant of Portia who brings this news is much taken with Gratiano's appearance, and remarks that: "A day in April never came so sweet to show how costly summer was at hand, as this fore-spurrer comes before his lord."

Act III. opens in another Venetian street, probably again near the Rialto, and nearly three months after the opening scene, since Antonio's bond is rapidly falling due. Salanio and Salarino discuss the "news on the Rialto" that a fresh misfortune has befallen Antonio, with the loss of another of his ships, and here Shylock also meets his friend Tubal, "a wealthy Hebrew" of his tribe, and who has but recently returned from Genoa. Tubal tells him not only that it is known in Genoa that Antonio's argosy coming from Tripolis has been cast away—he himself has spoken "with some of the sailors that escaped the wreck"—but also brings him news of his daughter Jessica, who, it appears, had fled to Genoa with Lorenzo, and had spent in "one night, four score ducats." He continues by telling of Jessica's purchase from one of Antonio's creditors who had come to Venice in Tubal's company, of a monkey, giving in exchange a ring which the man showed him, and which Shylock knows to be a turquoise ring which he had received from the girl's mother, Leah, before their marriage. Surely this was plain proof to any one of Jessica's absolute heartlessness.

The second scene, again in Belmont, shows Bassanio's happy choice of the right casket,

that of "meagre lead, which rather threat'nest than dost promise aught," Bassanio's good fortune winning Nerissa for Gratiano as well, and the arrival of Jessica and Lorenzo with Salerio, who gives Bassanio Antonio's letter announcing: "My ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew forfeit," and expressing a desire to see him once more, whereupon Bassanio hastens to Venice.

The third scene, "Venice, a Street," may have been laid in any one of those narrow ones adjacent to the Piazza San Marco. Across this Piazza Shylock, desperate from the loss of his treacherous daughter, and taunted by all Venice, save the members of his own race, may have followed the gaoler, conducting Antonio to prison, while the artists of small renown, painting under the arches of the colonnade as was the custom then, in the hopes of attracting patrons, probably glanced up in amazement at the threats and wild outcries of the frantic man, whom the dignity of his debtor only enraged the more. Under the arched doorway leading into the courtyard of the Doges' Palace, differing but little in appearance in those days from now, across this courtyard, with its Giants' Stairway, its beautiful old well, the hapless

Antonio was probably respectfully conducted to his prison, either in the building still used for that purpose, on the other side of the Bridge of Sighs, or in that portion of the old palace used as an addition. The Venetians were much crowded in prison accommodations, and sometimes were even forced to employ a portion of the rooms used by the councils for the temporary imprisonment of those not charged with serious offences. Many of these prisoners had few restrictions placed upon their liberty, were furnished with writing materials, good food, and allowed to see their friends. Antonio was hardly taken across the famous bridge. Such an indignity would surely be spared a man of his position, and one who had the sympathy of his townsmen. In fact, his imprisonment may have been a mere form, for he had made no effort to avoid or escape from the fulfilment of his agreement with Shylock.

The last two scenes of this act are again at Belmont. Portia announces that she and Nerissa are going to take up their abode in "a monastery two miles off" until the return of their husbands, while in reality she sends her servant Balthasar with a letter to her cousin, Doctor Bellario, in Padua, bidding him make all speed, and hasten back "to the common

ferry which trades to Venice" with the "notes and garments." Portia then bears Nerissa away to don the garments needed to transform the two maidens into young men, and of these two Portia promises to

> "Prove the prettier of the two,
> And wear my dagger with the braver grace;
> And speak between the change of man and boy,
> With a reed voice; and turn two mincing steps
> Into a manly stride; and speak of frays
> Like a fine bragging youth."

Portia's coach "stays for us at the park gate," she informs Nerissa, and that they "must measure twenty miles to-day."

Act IV. opens in "Venice, a Court of Justice," and this is the one locality in which Portia figures in the drama, which may be designated with accuracy. The three rooms used as courts, and called *Quarantie*, because the judges were forty in number, are in the Palace of the Doges, and until very recently formed a part of the rooms containing the famous library of San Marco. The pictures on these walls were there in the time of the learned young lawyer, and we may traverse the same stairs and passages leading to them, trying to people them with figures in the picturesque attire of those days,

instead of a crowd of modern tourists, guide books in their hands. Here the Duke vainly pleads with Shylock to be "touch'd with human gentleness and love," and "glancing an eye of pity on his [Antonio's] losses, that have of late so huddled on his back, forgive a moiety of the principal." Shylock not only refuses this, but also declines to accept six thousand ducats offered him by Bassanio, in place of the three thousand which he had loaned Antonio for Bassanio's use, and declares: "If every ducat in ten thousand ducats were in six parts, and every part a ducat, I would not draw them, I would have my bond."

The duke thereupon announces that unless "Bellario, a learned doctor, whom I have sent for to determine this, come here to-day," acting in accordance with his right to postpone decision in a grave matter, he will dismiss the court.

The University of Padua attained such a reputation for learning about the middle of the sixteenth century, that the Venetian Senate decreed that no degrees save those of Padua should be recognized, so it is not remarkable that the duke should send to Padua for assistance in deciding the case now before him, and as it happened, to none other than Portia's cousin Bellario. This made him all the more

willing to entrust the case to Portia, who presently appears, disguised as a young lawyer, and introduced in a letter from Bellario as "a young doctor of Rome," whom Bellario, since he himself is "very sick," has acquainted "with the cause in controversy between the Jew and Antonio the merchant," who is furnished with Bellario's opinion on the subject, and the greatness of whose learning cannot be enough commended.

The introduction of Portia in the sixteenth century as a doctor of laws was no mere poetic license. At the end of the fifteenth century, Cassandra Fedeli, a Venetian who was highly esteemed by her learned contemporaries, was graduated a doctor at the University of Padua, and delivered on that occasion a Latin speech of her own composition, which was warmly applauded. Later, she frequently improvised Latin verses on the occasion of festivities.

Portia therefore takes her place in court, "a Daniel come to judgment," and the trial proceeds. Vainly does she plead with Shylock to show pity, vainly entreat him in the wonderful speech so familiar to all now, beginning "the quality of mercy is not strained," etc. She then declares that Antonio must lay bare his bosom. He does not flinch, in fact declares

that "herein fortune shows herself more kind than is her custom; it is still her use to let the wretched man outlive his wealth." Then Portia bids Shylock take his forfeit, "but in the cutting of it, if thou dost shed one drop of Christian blood, thy lands and goods are by the laws of Venice confiscate." Thus the Jew is despoiled of his goods, although, at Antonio's suggestion, the duke so far relents as to allow him to retain one-half of his property, the other half going to Antonio "in use, to render it upon his death unto the gentleman that lately stole his daughter," and the court is dismissed, after Portia and Nerissa, with true womanly wiles, have insisted that Bassanio and Gratiano give them, in token of their gratitude, the rings which the two women, in their character as wives, have given—with many entreaties never to part with them—to their respective husbands.

The last act consists of but a single scene, laid in the avenue approaching Portia's Belmont mansion, whither all arrive in the early dawn, but not together. After teasing them sufficiently for the loss of the rings, Portia explains to Bassanio and Gratiano that she and Nerissa were the doctor and the clerk, and brings Antonio the welcome news that "three of your argosies are richly come to harbour

suddenly," and further bestows upon Jessica, though she really does not deserve it, and upon her husband Lorenzo, "from the rich Jew a special deed of gift after his death of all he dies possess'd of," which deed Portia had herself sent by Nerissa, the clerk, to Shylock's home, that he might sign it at once as the court decreed. Then, as "it is almost morning," they all go indoors, Portia promising that the amazed men may "charge us there upon inter'gatories, and we will answer all things faithfully."

OTHELLO

OTHELLO

WHEN one calls to mind the tragedy of "Othello," and endeavours to fix with reasonable probability the localities where its different personages lived and moved, one's thoughts instantly turn to Venice, as the scene of the courtship and brief wedded life of the fiery Moor and his lovely Desdemona. Yet, as a matter of fact, but one of the five acts is laid in the island city. The action of the remaining four takes place on the island of Cyprus, sufficiently removed from the beaten track of travel to remain vague and unreal in the minds of most people.

It is in Venice alone that we can find data upon which those not too sceptical may base their belief in the actual existence of the principal characters of this drama. The Palace of the Doges lends its dignified presence as a background, with the very room in which Brabantio and his fellow senators assembled, and the Venetians themselves will show you to-day

the house in which Desdemona lived on the Grand Canal. Alas, that in the face of such proof of the existence of "the gentle Desdemona, so tender, fair and happy," "a maid that paragons description," attempts to find reasons for believing in the reality of her jealous spouse should long have been doomed to failure. But less than a year ago it was gravely announced in the Venetian papers, that a student burrowing in the ancient documents, the archives preserved in the Frari library of that city, had actually discovered papers referring to Othello by name, thus positively proving that he too really lived. Up to the present time, however, these reports can hardly be said to have been substantiated.

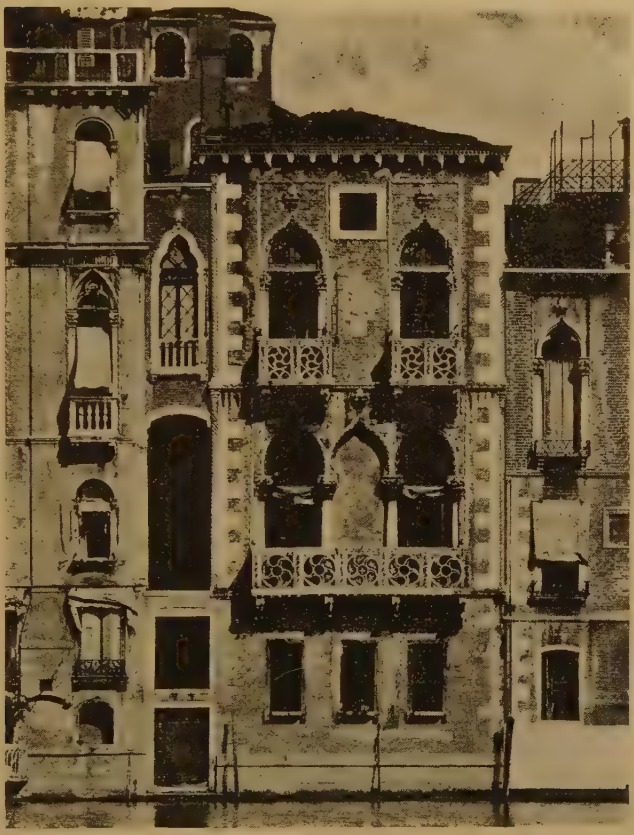
The story of Othello is believed to have been taken from a collection of novels by Gio Giraldi Cinthio, entitled "Hecatommithi," of which no English translation of as early a date as Shakespeare's time is known, but of which a French translation by Gabriel Chappuys was published in Paris in 1584.

There has been at various times a great deal of speculation as to whether or not Shakespeare ever visited Italy; whether his knowledge of the people and country were derived from personal experience, or merely from hearsay. An

Italian writer recently expressed his positive belief that the great author must have visited Italy, and have travelled in that country enough to familiarize himself not only with leading characteristics of the people, but also with local customs and popular sentiment. He mentions a number of instances in support of this opinion, referring not only to the play now under consideration but to others. Thus he writes that it was evident that Shakespeare knew that in his time gondolas were used almost exclusively by gentlemen and lovers, therefore in "The Merchant of Venice" Gratiano and Nerissa do not take a gondola to Shylock's house, but the former is asked to show the woman the way, something that is most necessary for a stranger in Venice, with its confusing narrow passageways, the many twists and turns necessary for him who would walk from one part of the city to another. He knew that it was customary for the gentlefolk of the province of Veneto to go to Venice for their wedding outfits, hence in "The Taming of the Shrew" Petruchio announces: "I will unto Venice to buy apparel 'gainst the wedding day," although to one unfamiliar with this custom it would hardly occur to despatch the bridegroom from Padua to Venice for that purpose. In

"Othello," the lovers quite naturally make their escape in a gondola, as did the other pair in "The Merchant." In the latter play, old Gobbo's bearing a "dish of doves" as a present from one gentleman to another, was strictly in accordance with the customs of the time. The trial scene was also in accordance with facts, for a suitor or a prisoner had always the right to appeal to the Doge for a decision. Shakespeare's frequent choice of Italy as the scene of his plays would also suggest his familiarity with that country.

It is unusual for Shakespeare so to describe his characters, so to fix the actual date of his dramas—save in those markedly historical in theme—that the very circumstantiality of description belies their reality, yet this is the case with "Othello." The island of Cyprus came into the possession of Venice in 1473, and remained under Venetian rule until 1571, when it was captured by the Turks under Selymus the Second, the only attempt ever made against the fair island by the Turks. Therefore the date of the play's action is established as lying between 1569, when Selymus first formed his design, and the actual date of the capture of Cyprus, by the words of the Messenger in Scene 3, Act I.: "The Ottomites . . . do . . .



Desdemona's Palace on the Grand Canal, Venice

re-stem their backward course, bearing with frank appearance their purposes towards Cyprus," and again by Iago, when he says: "I do know the state . . . cannot with safety cast him [Othello], for he's embarked with such loud reason to the Cyprus wars, which even now stand in act."

Selymus or Selim the Second is said to have had his attention called to the advantages of possessing the island of Cyprus, by his favourite, a Portuguese Jew, Joseph Nassi, to whom his royal master promised to give, if his attack succeeded, the crown of the Lusignans and the Cornari. The island lies at a distance of 2,000 miles from Venice, but profitable commerce was carried on between the two. In September, 1569, there was a fire and explosion in the arsenal at Venice, and highly exaggerated reports of the damage—in reality but slight—done to the Venetian shipping were circulated. They undoubtedly reached Selim, and believing that Venice was in no condition to make war with him, he approached the Republic with a demand for the redress of certain grievances, and the cession of Cyprus. Promptly Venice prepared to resist, there was a grand mustering of volunteers in the Piazza, and she endeavoured to interest her allies to assist her in crippling the

Turks. In 1570 a fleet of 192 galleys, collected by Spain, Venice, and other countries for the defence of Cyprus, lay off Crete, when news of the fall of Nicosia reached them, whereupon the Spanish and Venetian admirals insisted upon returning home, abandoning all thought of succour for the island. The only assistance that ever reached Cyprus during the Turkish attack consisted of several shiploads of provisions and 1,700 men under one Captain Quirinus. Therefore we can hardly turn to history for proof of the actual existence of the noble Moor and his victorious fleet. Lacking this, we must allow Othello to speak for himself, since not even in Cyprus can we find any one or anything to proclaim his existence.

As to his actual personal appearance, we find little in the drama. Iago declares that he has epilepsy, he is alluded to as "black Othello," and says of himself "I am black," while Roderigo speaks of him as "thick-lipped." Yet the Moors should not be thought of as negroes, their features not being at all similar, although their skins are dark. Othello further says: "Rude am I in speech," yet another character calls him an "extravagant and wheedling stranger," the first adjective being an allusion to his many travels and wanderings. Iago says of

him: "The Moor, though I endure him not, is of a constant, loving, noble nature."

As to his rank of life, early in the play Othello says: "I fetch my life and being from men of royal siege, and my demerits may speak unbonneted to as proud a fortune as this that I have reached." Whatever his birthplace, he was not only very brave, but a true Venetian at heart; his was no mere allegiance of the paid soldier, as may be learned from almost his last words: "In Aleppo once, where a malignant and turban'd Turk beat a Venetian, and traduced the state, I took by the throat the circumcised dog, and smote him thus," as he stabs himself, although at that time it was held to be certain death in Aleppo for a Christian to strike a Turk.

Of Desdemona we have more descriptions. Her father, when deploring her marriage, expresses his amazement that a maid "so opposite to marriage that she shunn'd the wealthy, curled darlings of our nation," "a maiden never bold, of spirit so still and quiet that her motion blush'd at herself," should have fallen "in love with what she fear'd to look on." Cassio says "she is a most fresh and delicate creature," and has "an inviting eye, and yet methinks right modest," "a most exquisite lady." Othello

says: "My wife is fair," with a skin "whiter than snow and smooth as monumental alabaster." She is "a fine woman, a fair woman, a sweet woman, so delicate with her needle. An admirable musician," one who could "sing the savageness out of a bear," and of "high and plenteous wit and invention," and her maid Emilia pronounces her "the sweetest innocent that e'er did lift up eye."

The first scene of the play takes place in a street in Venice, upon which the windows of Brabantio's palace look down, evidently one of those narrow back streets so confusing to the stranger in Venice, since the front walls of the palace always pointed out as the home of Senator Brabantio, the "magnifico," as the great men of Venice were termed, and his lovely daughter, like so many Venetian palaces, are washed by the waters of the Grand Canal. Nor was it a lonely, unfrequented street, for when Iago, that "supersubtle" Venetian who wears his "heart upon" his sleeve, "for daws to peck at," in this first scene warns the father that he has been robbed, the latter cries: "What tellst thou me of robbing? This is Venice, my house is not a grange!" From this palace Desdemona made her escape, "transported with a knave of common hire, a gondolie," to

Othello. The second scene is laid in another street, where Othello and his false Iago—the name is the Venetian dialect equivalent for Jacopo—are found by the officers of the Duke or Doge, come in search of the "general," as the Moor is termed, and requiring his presence on urgent business, "something from Cyprus."

The third scene of this same act we may place in the large hall of the Council in the Doges' palace, as it was here that the assemblies of nobles, including all those over twenty years of age, were held. At this time many of the wonderful frescoes which adorn walls and ceiling had already been executed. Here Othello made his defence, after the irate Brabantio had accused him of administering a love potion to his daughter, something held highly criminal in the Venetian laws of that time. Here he declares simply that: "She lov'd me for the dangers I had pass'd, and I lov'd her that she did pity them," and his narrative quite wins the duke to his side, in spite of the fact that Iago's opinion that for a happy marriage there should be "sympathy in years, manners, beauties, all of which the Moor is defective in," seems not unreasonable. Here, too, the Duke gave his orders to the Moor to proceed at once

to the assistance of threatened Cyprus, and here Desdemona, summoned in haste to give testimony of her love, pleaded to be allowed to follow after her husband, saying: "I did love the Moor to live with him . . . I saw Othello's visage in his mind, and to his honours and his valiant parts did I my soul and fortune consecrate. . . . Let me go with him." The Duke gives her permission to accompany her husband that very night, and adds: "Noble signior, if virtue no delight and beauty lack, your son-in-law is far more fair than black."

The remaining four acts take place in "a seaport town at Cyprus," and to establish just which town was intended, has given rise to much discussion.

Many writers, among them Rowe, have assumed that Nicosia, the capital city of Cyprus, is the town indicated, but this is highly improbable, as Nicosia is in the centre of the island, and thirty miles from the sea. The principal seaport of Cyprus is Famagusta, which has a large harbour, and "neare which standeth an old castle with four towers, after the ancient manner of building." After Guy de Lusignan took possession of Cyprus in 1192, he and his successors built three strong castles, which served as refuges for them, and also for prisons.

One of these was nine miles from Famagusta, was often occupied by the Lusignans, and after them by the Genoese and Venetians, and is still standing, although the interior is in ruins. Another castle was north of and near Nicosia. Other important seaports of the island are Larnaca, Pendaia, and Limassol, near which latter town is also to be found a colossal tower. But Famagusta was admirably situated for defence, lying at the back of a gulf encircled with rocks whose interstices were filled with masonry, now almost destroyed by the action of the water; and as when, several years earlier, Venice, apprehensive of this attack by the Turks, despatched Savornani to investigate the condition of the defences of Cyprus, at which time those forts considered beyond repair were dismantled, others repaired and strengthened, Famagusta was among the latter, it seems reasonable to choose it as the scene of the drama, although it is true that the Turkish army landed at the east of Larnaca, now wholly modern in appearance, took Nicosia, and then marched upon Famagusta. Here the Venetian commanding general, Bragadino, after a gallant defence, was brutally tortured and put to death, although he had surrendered, and was entitled to honourable terms.

The castle in Famagusta, which is associated with the play, is still in a wonderful state of preservation, as is the whole town, although how long this may continue is difficult to say, for it is being dismantled of its stones, which are being shipped away from the island. Port Said is, it is said, largely built of them. Even old statues are being knocked off the blocks of stones to make them square, and suitable for building purposes. On the castle with the four round towers is the inscription of the Foscarini, and its age is very great. The inhabitants of Famagusta were noted for their wealth. They lived in opulence, and this amazed a German priest who visited the island in 1341, although he had seen both Venice and Constantinople. There were then as many churches as there are days in the year, and a fourteenth century church, now converted into a mosque, still stands, while near the palace is another ancient church, in which are buried many of the early rulers and their wives. Those who choose may fancy that here were laid to rest sweet Desdemona and the jealous, credulous Othello, after he had killed her, and then stabbed himself with his "sword of Spain, the ice-brook's temper." For those who prefer to believe that the old capital city of Nicosia is

the most probable site for the conclusion of the tragedy, there is the other royal palace of the Lusignan times, in the courtyard of which may still be seen a tall pillar, near which were found the shattered remains of what appeared to have been a Venetian lion, and which probably once surmounted the column, as does its prototype to-day in the Piazzetta San Marco.

A castle is an essential feature of the locality selected for the play, since all the scenes of the last four acts are laid in or in front of a castle, or in one case in a street near by; and fortunately, whether Limassol, Famagusta, or Nicosia be chosen as having the greater claims to furnish the background and setting of what Schlegel calls "a strongly shaded picture, we might call it a tragical Rembrandt," and which has always been a favourite with the world's greatest tragedians, as affording them wonderful opportunities for depicting the greatest human passions, there is a castle in which to believe that one who has ever since been regarded as the personification of jealousy, together with his unfortunate bride, lived their last moments. Around the ruins of any one of the three castles the romantic may wander, fancying themselves walking in the footsteps of the hapless couple who, at least, vanished from

fair, sunny Cyprus before the devastation and ruin, the outrageous cruelties, inflicted so soon after by the victorious Turkish army.

When, in the opening scene of the second act, the "third gentleman" enters with the news that "our wars are done! The desperate tempest hath so bang'd the Turks that their designment halts," and in the following scene the herald proclaims that "it is Othello's pleasure that, upon certain tidings now arrived, purporting the mere [entire] perdition of the Turkish fleet, every man put himself into triumph," it is impossible to find historical ground for any such tidings, any such destruction of the Turkish fleet. As a matter of fact, the Turks landed, took Nicosia and Famagusta after the most heroic resistance, "not of men, but of giants," the latter city surrendering on the third of August, 1571, and never again relinquished the island. It is true that in the following October their fleet was defeated in the Gulf of Lepanto by the allies and Venetians under Venieri, and the victors were able practically to dictate terms, but they gave up their claims to Cyprus. Oddly enough, the news of the fall of Famagusta did not reach Venice until October 17th, when it caused the greatest consternation, until on the following day arrived the galley of Giuffredo

Giustiniani, with news of the naval victory of the 7th, and their grief was changed into rejoicings, the people thronged the streets, there were music, masquerades, processions, and various ceremonies to commemorate the day.

After the arrival in Cyprus of the Moor and his wife, the action of the drama moves onward with great swiftness, whether we agree with those who would compress it into two nights and a single day, or allow a slightly longer period. The villainous Iago incites his credulous master's suspicions all too easily. "How poor are they that have not patience!" a quality possessed in abundance by this treacherous Iago. "Good name, in man and woman . . . is the immediate jewel of their souls," he remarks to Othello, bidding him in the next breath "beware of jealousy, it is the green ey'd monster." Othello believes him to be "of exceeding honesty," and every circumstance favours Iago in his cruel treachery. The lost handkerchief is one of those "trifles light as air" which "are to the jealous confirmation strong as proofs of holy writ." Frenzied, the "rash and most unfortunate man" kills the lovely Desdemona, and then all too late, learning the truth, after begging the horrified Lodovico, Montano and Cassio to "speak of these unlucky deeds" as

they deserve, and of himself as "one that lov'd not wisely but too well . . . one not easily jealous, but being wrought perplex'd in the extreme," cries: "There is no way but this, killing myself, to die upon a kiss," and stabbing himself, falls dead upon his wife's dead body.

MACBETH

MACBETH

IN writing the drama of "Macbeth" Shakespeare followed closely Holinshed's chronicle, which was in turn borrowed from the "Chronicles of Scotland," written in Latin by Hector Boethius or Boece, and translated into English by John Bellenden. According to this latter authority, Malcolm the Second of Scotland had two daughters, the elder of whom married Crynin, Thane of the Isles, and of western Scotland. Upon the death of this Malcolm without male issue, Crynin succeeded to the throne of Scotland, and his son Duncan is king at the opening of the drama. The other daughter of Malcolm the Second married Sinel (or Finnlaech), Thane of Glamis, and Macbeth was their son. Duncan and Macbeth were therefore first cousins. Lady Macbeth's name was Gruach, and she too was a descendant of the royal house.

Although all these facts might seem to make it comparatively easy to find the actual places where Shakespeare's Macbeth might have lived

and sinned, there are serious difficulties encountered when one wishes to locate not only Macbeth's castle, but also the palace at Fores, and the castle of Dunsinane. This not through any lack on the part of the Scotch people to furnish sites and castles, but for two reasons, one due to this very willingness, since it furnishes several castles with almost equal claims; the second reason owing to the investigations of archæologists, never content to allow claims to rest on tradition alone. According to these archæologists, then, none of the castles have any claim to be considered at all seriously in the matter, and for a very simple reason. The people of this drama lived in the eleventh century, and, alas for the stone castles of Scotland, however ancient! no such date may properly be assigned to any of them, since at that period there were no stone buildings of the kind. Castles there were, if one chooses to dignify them with that title, but built of timber and sod, and they have long since crumbled away, leaving at most a mere faint circle to indicate where once they stood. From some such faint indications was discovered what is supposed to be the site of Lumfanan fort, where Macbeth probably died. Had these characters only lived three centuries later this difficulty of providing them with

Glamis Castle, Scotland. One of the Three Claimants for the Honour of being the Scene of King Duncan's Murder

abodes would have been obviated. There are castles dating from that period in sufficient abundance in Scotland, and among them are the various claimants for the honour of having served as setting for the deeds of this tragedy.

Naturally the actual period of Macbeth's reign as king makes the apparition, let us not say of ghosts, since even in our twentieth century one hears sufficiently often of them, but of the witches, even more plausible than if the action had been placed at a later, more enlightened time. Recalling the witches of Salem, however, it is not for an American to declare that at a far later time than even Shakespeare's own, belief in the existence of these creatures of dark deeds may not be encountered. Certainly their introduction in this drama seemed no cause for criticism to the German critic, Schlegel, who said on this very subject: "Whether the age of Shakespeare still believed in witchcraft and ghosts is a matter of perfect indifference, for the justification of the use which, in Hamlet and Macbeth, he has made of pre-existing traditions." He also says, in discussing this play of Macbeth: "Since 'The Furies' of Æschylus, nothing so grand and terrible has ever been composed."

Since it is impossible to reconstruct those

castles of sod and timber, or even find their sites, those castles which archæologists would have one believe were the only ones in Macbeth's time, it has been thought permissible in this article to take the existing buildings or what ruins still remain of them, in sites convenient to the action of the drama, and calmly ignoring the three centuries or more which must have elapsed after Macbeth's death before they were begun, indicate them as possible settings for the stage of this tragedy. In so doing one is only following in the footsteps of Scotch tradition, as one does in Italy with the Shakespearean dramas whose scene is laid in that sunny land.

It is considered quite possible that Shakespeare visited Scotland before writing this play, and was able to describe his scenes from actual knowledge, for an English theatrical company, of which he might well have been a member, visited Edinburgh and performed there in 1589.

Near Fores, where the second scene of Macbeth is laid, there are wide, level tracts of heath, and on a part of this heath may be placed the first brief scene, where to the accompaniment of thunder and lightning, the three witches, the weird sisters, meet. In another part may be pitched the camp of King Duncan, in the year 1040. Here "brave Macbeth (well he deserves

that name)," as a soldier, reports, "disdaining fortune with his brandish'd steel—carv'd out his passage" in the battle which has just been raging, zealous in support of his king against the "merciless Macdonwald," the rebel, and his forces collected "from the western isles of Kernes and Gallowglasses." No thought of treachery had as yet entered Macbeth's mind. "The worthy thane of Rosse" arrives from Fife, "where the Norweyan banners flout the sky" (these two events were not in reality simultaneous, however), where the Norwegians had been assisted by another traitor, "the thane of Cawdor." Rosse reports another victory for Duncan, the thane of Cawdor has been captured, and Duncan announces his intention of bestowing Cawdor's rank and title upon his faithful cousin Macbeth. The third scene, on the heath again, is thought by some to have been the Harmuir, on the borders between Elgin and Nairn, a dreary moor without tree or shrub, with a distant view of the sea beyond sandy stretches, six miles from Fores. This is sufficiently barren to serve as a meeting place for witches, and here the three hail Macbeth as he crosses the moor as "Thane of Glamis," Glamis being his ancient inheritance, therefore this causing him no surprise; as "Thane of Cawdor," the honour to

which he had recently succeeded, but of which he had not yet been notified; and by the third as "Macbeth that shall be king hereafter." Shakespeare makes this prophecy of the witch the real spark which kindled the flame of ambition, so soon to lead Macbeth into treachery and crime.

Scene 4 is laid in a room in the palace of Fores. Fores is a very old town, far up in the north of Scotland, and at its western edge is an elevation overlooking the river. On this elevation are the ruins of an ancient castle, with massive walls, and in the Saxon style of architecture. It is said that on the site of these ruins there once stood an old fort, in which King Duffus was murdered in the tenth century. The ruins are probably of that castle in which it is convenient to lay the fourth scene of the first act. Here King Duncan, after hearing of the execution of the late thane of Cawdor, announces to Macbeth his new title of thane of Cawdor, here he names his own elder son Malcolm prince of Cumberland and heir to his throne, and further announces his intention of shortly visiting Macbeth in Inverness. Macbeth declares that he will go himself to take the news of this visit, and "make joyful the hearing of my wife with your approach."

Macbeth's Castles

Scene 5 takes one to Macbeth's castle in Inverness, as Shakespeare describes it, but there are three rival claimants for the honour of being this castle. As several scenes of the drama occur in and near Macbeth's castle, whichever one is selected, and especially the murder of King Duncan, it will be well to consider the pretensions of the three, leaving the reader to choose for himself.

One of these claimants which has the advantage of still existing, an advantage which will endear it to those who like to fancy that they have visited the exact spot where a notable event occurred, is situated about five miles from Forfar, and previous to 1372 was a small, two-storied building. The present edifice, known as Glamis Castle, is more than one hundred feet high, and was described by the English poet Gray, when he visited it, as "that original old castle, raising its lofty head above seven circles of defensive boundaries," with battlements, courtyards, moats, etc. In this present castle is shown an ancient bedstead, in which it is declared King Duncan slept and was murdered on the fatal night of his visit there.

The second claimant is Cawdor Castle, six miles from Nairn; this too may be visited and its apartments examined. The building over-

looks a woodland country. Part of the edifice is very old indeed, and the more modern portion dates from 1510. Even more proofs that this was the very scene of the murder are shown here. First, in support of its claims to antiquity, a small wooden pillar is pointed out in one of the lower rooms, together with an old chest. Tradition says that the original builder of this, the oldest part of the castle, was directed to load an ass with the amount of gold he was willing to spend in the building of his residence, then to turn the ass loose and follow it until it should stop, whereupon he should build upon the spot where the ass paused. The gold was placed in the chest now shown to the wondering visitor, and the owner obeyed the directions. The animal proceeded into a wood, and stopped at a hawthorn tree. The castle was accordingly built around that tree, which was preserved in the slender wooden pillar already mentioned. In the room around this pillar the servants of Duncan and Macbeth revelled on the night of the murder. And if further proof were desired, a portion of Duncan's coat of mail is shewn, and the very room in which he was murdered, together with a recess in the thick stone wall, where the king's valet hid.

There is also to be considered a third castle,

that of Inverness, as it is actually designated by Shakespeare himself. It is said that there was such a castle standing on a hill southeast of the town of Inverness, and which belonged to Macbeth. Ruins are shown in support of this contention, and Duncan's son Malcolm is accused of having afterwards razed it to the ground. Either this or Glamis castle, despite the coat of mail, the actual room, etc., of Cawdor Castle, would seem to have the best claim to be the scene of the murder, since it hardly seems probable that Macbeth would at once go to his new possession, the castle of the late thane of Cawdor, when that rebel lord's body was hardly even buried, nor would it seem probable that Lady Macbeth would have already removed thither. The Inverness castle has the added advantage of being near Fores, but the disadvantage of no longer existing.

In whichever castle the reader prefer, then, may be laid Scene 5 of the first act, and here Lady Macbeth makes her first appearance, reading a letter from her absent husband. In the actual time of Macbeth, he and the other nobles would have worn the Highland costume, although with some slight variations from what is known as such to-day. There would have been, however, the belted plaid, the short coat

or jacket, and the truis. A long sleeved shirt, in the case of the upper classes dyed saffron colour, would also be worn, and for weapons there were the bow, spear, claymore, battle axe, and dirk. The head was always bare, and hair and beard were allowed to grow to a great length. The Scottish women wore long, loose robes, girdled around the waist, and full flowing mantles, fastened on the breast by a large buckle of gold set with jewels, if they were wealthy, of cheaper materials if they were not.

There is practically nothing in the drama from which to form an opinion of Lady Macbeth's personal appearance. There has been considerable discussion as to her size, especially among dramatic critics upon the appearance of each new Lady Macbeth upon the stage. Some have argued from her resolute, indomitable purpose that she must have been a large, masculine-looking woman, but there are no reasons for believing this unless one choose. Nor need it be assumed that she knew no fear. On the contrary, it was her indomitable will power which forced her to overcome her natural dread, and this effort reacted upon her later in the terrible manner which Shakespeare portrays. Evidently she could not have inspired the men who saw her as being such a forceful woman,

since they seem anxious to keep the news of Duncan's murder from her, or at least to break it to her as gently as possible, lest she be overcome, and she is finally overcome by the horror of it, and carried out fainting. Nor, even when suspicion is strongly aroused against Macbeth, does it ever seem to rest upon her, her name is never mentioned as his confederate save in the final scene by Malcolm. The only adjectives applied to her appearance are "fair and noble hostess," as Duncan addresses her, and he could hardly do otherwise, her own allusion to "this little hand" in the sleep-walking scene, and her husband's remark about the "natural ruby" in her cheeks.

But if we have little clue as to the personal appearance of either Lady Macbeth or her husband, in this fifth scene, Shakespeare puts into her mouth an opinion of her husband's character. His nature is "too full of the milk of human kindness to catch the nearest way" to the gratification of his or her ambition. She says of him: "Thou would'st be great; art not without ambition, but without the illness should attend it, thou . . . would'st not play false, and yet would'st wrongly win." Hearing of the king's visit she calls on "spirits that tend on mortal thoughts" to visit her and fill her "top-

full of direst cruelty." Macbeth himself arrives, and announces the approach of the king, who will remain only until the following day. "Never shall sun that morrow see!" cries Lady Macbeth, and her husband's only reply is that "we will speak further."

In the following scene outside the castle, Duncan arrives, and comments affably upon the "pleasant seat" of the castle. He is welcomed by Lady Macbeth, and they enter the building together. In the following scene, a room in the castle, Macbeth's conscience is momentarily aroused. "If it were done, when 'tis done, then 'twere well it were done quickly," he begins; he mentions the recent honours bestowed upon him by the king, says that he has also won "golden opinions from all sorts of people," which he is unwilling to forfeit; he will abandon his wicked intention toward his royal guest. He has "no spur . . . but only vaulting ambition, which o'erleaps itself." But his wife urges him on, she will not hear of weakening, the opportunity is too favourable.

The first three scenes of Act II. are laid in a court within the castle, in the hours between midnight and dawn. The crime is accomplished, Duncan is murdered by Macbeth, but his courage fails him. "Infirm of purpose,"

cries Lady Macbeth, obliged to go herself to the room where the murdered man lies, and carry out the last details of their plan, that of smearing with blood the two sleeping attendants of the king. In the early dawn Lenox comes into the court, and speaks of the "unruly" night, how "chimneys were blown down . . . lamenting heard i' the air, strange screams of death, and prophesying of dire combustion." Macduff crosses the court on his way to the king's chamber, and returns with the horrid news of his murder. Malcolm and Donalbain, Duncan's two sons, appear, learn the news, and decide, the one to go to England, the other to Ireland, where, as Donalbain says, "Our separated fortune shall keep us both the safer." As a matter of fact, both sons are said to have taken refuge with their mother's brother, their uncle Siward, earl of Northumberland, in this year of 1040. In the last scene of the act, outside the castle, Rosse and an old man discuss the recent murder, and Macduff appearing, declares that the flight of the late king's two sons "puts upon them suspicion of the deed." Macbeth has already departed for Scone "to be invested" with the crown, since the flight of the two young princes leaves him heir to it, as well probably as the old law according to which,

if the heir was not of sufficient age, the next of kin was crowned in his stead.

Scone, the old residence of the Scottish kings, was two miles north of the present town of Perth, and many kings were crowned there on that stone which now forms part of the English coronation chair in Westminster Abbey. Duncan's body has been carried to "Colme-kill, the sacred storehouse of his predecessors and guardian of their bones." This is Iona Island, which was inhabited by the Druids until 563, when Colum M'Felix M'Fergus landed there, preached Christianity to the natives, founded a monastery, nunnery and cathedral, and was afterwards canonized as St. Columba. All the Scottish kings of early times were buried there, and amid the ruins of the old cathedral a number of mounds are pointed out, said to be the tombs of forty-eight Norwegian, Irish and Scotch kings, although no attempt is made to designate one mound from another.

In Act III. the scene returns to the royal palace at Fores, as in Act I. Macbeth is now king, and has grown bolder in enacting his rôle of innocent man. He alludes to Duncan's two sons as parricides, and after addressing Banquo as "our chief guest," ably seconded by Lady Macbeth, who declares that without him

there had been "a great gap in our feast," no sooner is he left alone than he plots his murder. Macbeth not only fears Banquo, but he hates him as well, since, having no son, Banquo is the next heir to the Scottish throne, and he "hath a wisdom that doth guide his valour to act in safety." Macbeth therefore interviews the "two murderers," whose services he has engaged, and it is decided that Banquo shall die that night. "Duncan is in his grave; after life's fitful fever he sleeps well," but until Banquo and his son die, they have but "scotch'd the snake, not kill'd it." Of this new murder Lady Macbeth is left in ignorance, for in the second scene of this act, when husband and wife are alone, and Macbeth lets fall some hint of "a deed of dreadful note" about to be accomplished, he replies to her questioning that she had best "be innocent of the knowledge"—until she may "applaud the deed." This deed is accomplished in the third scene, on a lawn near the palace. In the fourth scene, the company assemble in a hall in the palace for a banquet. Banquo's place, empty to the others, to guilty Macbeth's horror, and for his eyes alone, is filled with the murdered Banquo's ghost. The king's exclamations startle the company, but his intrepid wife declares that they are due to a

temporary fit, such as he has been subject to from his youth. To him, so that he alone may hear, she remarks that "these flaws and starts" of his "would well become a woman's story at a winter's fire." Macbeth seems horrified at her self-control, the disposition which enables her to keep "the natural ruby" of her cheeks. She begs the guests to "stand not upon the order of your going." The short fifth scene is entirely occupied with a conversation between Hecate and one of the witches, again on the heath; and in the sixth scene, still in the palace of Fores, Lenox and "a lord" discuss this fresh murder, which seems now to have aroused general suspicion against Macbeth, suspicion apparently not entertained after his first murder, when he had been able to divert it upon others. Macduff, they say, has fled to England to seek the aid of the earl of Northumberland in putting down "the tyrant," and Malcolm, eldest son of the late Duncan, is in high favour at the court of Edward the Confessor, King of England.

Act IV. opens in a dark cave, where the witches are busy with their incantations, and hither Macbeth comes, anxious to know the future. Here apparitions arise, the first bidding him "beware Macduff," the second declaring that "none of woman born shall harm Mac-

beth," and that he "shall never vanquish'd be until great Birnam wood to high Dunsinane hill shall come against him." This prophecy is taken from Holinshed. Nevertheless, it is not sufficiently reassuring to Macbeth, he will "make assurance doubly sure," and he despatches his murderers to Macduff's castle to slay the latter's wife and children, "and all unfortunate souls that trace him in his line."

Scene 2 is laid in Macduff's castle in Fife, and on the Fifeshire coast, three miles from Dysart, are shown two quadrangular towers, the ruins of this castle. Macduff's young son is killed in this scene, and the subsequent death of the others is left to the imagination. In the third scene, in a room in the palace of King Edward of England, Malcolm tests Macduff's loyalty in a strange manner, accusing himself of every crime in the calendar, and only disavows them and admits that he had feared a trap as the horrified Macduff is about to abandon Scotland forever. Then the news of the murder of Macduff's entire family is brought him by a messenger. Malcolm bids the grief-stricken Macduff with him to "make med'cines of our great revenge to cure this deadly grief."

Act V. is laid at Dunsinane. According to

history, fourteen years have elapsed since the murder of Duncan, and during these fourteen years Macbeth has reigned as king. It was in 1054 that the battle of Dunsinane was fought between Macbeth's men and the forces of Malcolm, the rightful heir, who had now secured the assistance of his uncle, the earl of Northumberland. It is said that during his reign, four years before this, King Macbeth made a pilgrimage to Rome, probably hoping to do penance, and secure absolution for his sins. But it is quite evident that in his play Shakespeare did not choose to have it supposed that so long a time has elapsed. Lady Macbeth, or rather the queen, as she is now called, is shewn as terribly perturbed in mind and ill in body, from the haunting thoughts of the crime which she had instigated, and in which she had participated as well. "All the perfumes of Arabia will not sweeten this little hand," she cries. But one hardly thinks of her as having been brought to this state only after so long a time. Nor was it in the battle of Dunsinane that Macbeth actually fell. The result of this battle was not decisive for either side, and it was not until three years later that he was killed on August 15, 1057, at Lumfanan, in Aberdeenshire, where, as was mentioned, are still faint

Scone Castle, Scotland, where the Scottish Kings were Crowned

traces of the fort, near or in which he may have died.

Birnam Hill is about a mile from Dunkeld, and on it there are traces of an old fort called Duncan's court, where that king is said sometimes to have held court. This, rather than Dunsinane, is believed by some to be the true location for the Dunsinane Castle of the play. In a room in the castle, Lady Macbeth walks in her sleep, to the dismay of the doctor, whose suspicions as to the cause of her illness have already been aroused by what her gentlewoman in waiting has told him. "Unnatural deeds do breed unnatural troubles. Infected minds to their deaf pillows will discharge their secrets. More needs she the divine than the physician," he finally exclaims.

The second scene in the countryside near by tells of the advance of the "English power, led on by Malcolm, his uncle Siward, and the good Macduff." But in the third scene, again in the castle, Macbeth refuses to be terrified by the news of the advancing foe, since it is impossible that "Birnam wood remove to Dunsinane." They were indeed twelve miles apart. Two old trees in this vicinity still remain, and are pointed out as survivors of what was once Birnam wood. The others have long since dis-

appeared, and are replaced by fields or trees of far later growth. In the fourth scene, again in the English camp, Malcolm, all unconscious of the witches' prophecy, proceeds actually to bring Birnam wood to Dunsinane, for he gives orders that "every soldier hue him down a bough, and bear 't before him" to prevent the enemy from forming a correct idea of their strength. In the fifth scene, back in the castle, news is brought of Lady Macbeth's death, which seems not to affect Macbeth in the least. "Out, out, brief candle, life's but a walking shadow," he cries, but a messenger appears, announcing that, as he stood watch upon the hill, he "look'd toward Birnam, and the wood began to move." Another reason this for placing the castle nearer the wood than Dunsinane, for Dunsinane hills being twelve miles away from it, it would hardly be possible from them for the messenger to have seen the wood moving at such a distance. This news does indeed strike terror to the heart of Macbeth, vainly striving until now to feel secure in the witches' prophecy.

The sixth and seventh scenes show the battle field of Dunsinane, when Macbeth realizes how vain was his confidence in this prophecy, if indeed he ever really trusted in it. Macduff kills him, and entering with his head on a pole,

proclaims Malcolm king of Scotland. Malcolm declares that now he has only to discover the "cruel ministers of this dead butcher, and his fiend-like queen, who as 'tis thought by self and violent hands took off her life." In accordance with Holinshed's history of Scotland, he proclaims his "thanes and kinsmen . . . earls, the first that ever Scotland in such an honour nam'd," and invites them all to see him crowned at Scone. It is a matter of history that immediately after his coronation Malcolm called a parliament at Forfar, and there rewarded those who had assisted him against Macbeth, and among the thanes who were then made earls were Fife, Macduff, Menteith, Atholl, Levenox, Murrey, Caithness, Rosse and Angus. If for Levenox we may be permitted to read Lenox, all of these earls save Atholl are introduced into this drama by Shakespeare.

HAMLET, PRINCE OF DENMARK

HAMLET, PRINCE OF DENMARK

THE tragedy of Hamlet is one of the best known of all of Shakespeare's dramas. The ambition of every young actress some day to impersonate Juliet being counterbalanced by the equally fervid desire of young actors, whether by nature fitted for comedy or tragedy, to enact the rôle of the "melancholy Dane," the public has been familiarized with the play through repeated representations of every grade of indifference or excellence. Then, too, scholars of many nationalities have covered reams of paper with their discussions of the perennial subject of Hamlet's madness, whether real or feigned, etc. Had the hero of this play been the most famous of historical characters, he could not have attracted more attention to himself. Denmark has shown herself as accommodating as Italy in the matter of furnishing a "local habitation and a name" for notable personages, and has obligingly supplied Hamlet with a grave amid most attractive surroundings, a grave which has been known as the last rest-

ing place of young Hamlet for at least thirty-five years, almost long enough to establish its claims to authenticity, one might suppose. Certainly tourists accept it gladly. And yet!—no Hamlet ever lived to woo gentle Ophelia or hold parley with his ghostly father in the castle at Elsinore.

Yet a name closely resembling Hamlet is found in Danish history, if one seek far enough in the annals of the past. What may be styled the border line between fable and fact in this history is crossed with the reign of Gorm the Old, who lived in the middle of the ninth century. This Gorm, originally a ruler of a small province, subdued the other petty chieftains, his neighbours, and united their lands into what is now known as the kingdom of Denmark. While the deeds of former rulers are veiled in myths and traditions, Gorm and his successors, together with the periods of their reigns, are fairly well known. There was never a Hamlet among them. But before the time of Gorm the Old, among the semi-mythical princes of the country, there is mention in the chronicles of Saxo Grammaticus, of an Amlodi or Amlet. This personage, however, was a prince of Jutland, the northern province of Denmark; certainly he never lived in Elsinore. There are

Kronberg Castle, Elsinore. The Building chosen by Shakespeare for the setting of Hamlet

still ruins to be seen in Jutland of a not later period than that of Gorm, the sovereign of a united Denmark. In Vejle, one of the oldest of Danish towns, he sometimes held his court, and here he and his wife Thyra were buried by their son, Harald the Blue Tooth, under two mounds, the largest of their kind in the north. In Kolding, situated on the sloping banks of a fjord, are a few ruins of what was once the "*Koldinghus*," the castle where the early Danish sovereigns, perhaps before Gorm, held court. On the eastern extremity of the peninsula in Kallö Amt, several families of the oldest Danish nobility had their estates, and here is Rosenholm, the estate of the Rosenkrands family, and this name, spelled Rosencrantz, is introduced by Shakespeare in his drama, where the character of that name is one of the courtiers. The names of both Rosencrantz and Guldenstern appear in the "Council of Regency" of King Christian IV. of Denmark, in 1588.

The origin, if not of the actual drama by Shakespeare, at least of the story of Hamlet, which Belleforest used in his novel, and from which a translation was made known as the "prose Historie of Hamlet," is to be found in the third and fourth books of the chronicles of Saxo Grammaticus, the Danish historian. It

is quite possible that there was an earlier tragedy than that of Shakespeare based on this story. In these chronicles Amlet, son of Haardengel and Geruthe, lived either in Vensyssel or Morso, far in the north of Jutland. Amlet's father killed King Köller of Norway, and was in turn killed by his brother, Amlet's uncle, the wicked Fenge. Owing to fear of his uncle, Amlet pretended to be mad, and was more like "a deformed ghost" than a sane man. After killing his uncle, and thus avenging his father's murder, he was made king of Jutland. He went to England, where the English king promised him his daughter's hand, and asked him in return to go to Scotland, and ask for the hand of the Scottish queen Hermetrude for him, the English king. But Hermetrude preferred Amlet, so he married both her and the English princess, and returned to his kingdom.

But all this history, if indeed it be anything but a myth, must of necessity have occurred, as has been said, before 822, the time of Gorm the Old.

Of course, then, Elsinore could have had no real connection with this Jutland Prince Amlet, yet this is the locality designated for the scenes of Shakespeare's drama, and in this connection it is interesting to note that Elsinore was the

birthplace of Saxo Grammaticus. Even waiving the question of actual locality, Kronberg Castle as it now exists is not old enough to have served as a residence for the hero of this old chronicle. The present castle was not begun until 1574, and finished in 1585. It is said, however, to occupy the exact site of an older castle of Elsinore, upon whose platform the ghost of a murdered king of Denmark might have appeared to his son and courtiers at an early date. But those who have visited the present castle will prefer to consider it the actual building in which Shakespeare's Hamlet lived his brief life. Not only because of the preference for inspecting an actual, existing castle, and associating its apartments with the favourite character of the prince of Denmark, but also because Kronberg Castle presents so many features which lend themselves to the scenes of the drama, which seem actually to have suggested certain lines in it, and which will be alluded to later on.

It is not strange that such is the case, for although there is no proof that Shakespeare ever visited Elsinore, ever saw Kronberg Castle, which is also alluded to by some Danish writers as the "castell of Elsinore," yet it has not been proved that he might not have done so. In any

case he may easily have had accurate descriptions of it from no less than three persons. When the present castle was finished in 1585, there were great revels and festivities in honour of the event. Shortly before this there is mention of a company of English actors in Elsinore, and they either returned or remained long enough to participate in these revels, and perform in the castle. Three of this company were William Kemp, George Bryan and Thomas Pope. These three were afterwards close companions of Shakespeare, and were associated with him as late as 1603, the date of publication of his play of Hamlet. If, therefore, Shakespeare really never saw the castle, he must have taken pains to familiarize himself with it as much as it was possible to do from the accounts of others more fortunate in that respect.

Hamlet's father's ghost is not the only one connected with Kronberg Castle. G. W. Griffin in "My Danish Days" tells of a more modern ghostly apparition.

It seems that many years ago, although in the nineteenth century, most mysterious sounds were heard coming from the gloomy casemates. The Danish king offered to ennoble and bestow wealth upon any one willing to explore them, and ascertain the cause. None would venture

upon the ordeal. Finally a poor Swedish soldier volunteered. Sword and lamp in hand, he entered, after begging the keeper to recommend the care of his wife and children to the king, should he never return. He was never seen again alive. A few years later, a Danish naval officer, ridiculing the idea of anything supernatural in connection with these sounds coming from the casemates, offered to explore them. He entered, but a few moments later a fearful scream was heard, and the officer rushed out, his clothes torn to shreds, his hair turned grey; but his reason having fled, it was impossible to learn what had befallen him.

The solution of the mystery was abandoned until still later, when a slave who had been condemned to death for some offence, was offered pardon and liberty if he would enter the haunted rooms, as they were now generally believed to be, and bring back a full account of what he saw and heard. He accepted the offer, and even refused the proposal that a guard of soldiers be sent with him. As he advanced the dreadful noises increased, but he continued descending until he came to an arched doorway made of human skulls. The door was of great thickness, but when he knocked it opened of its own accord. Entering, he found himself in

an immense vaulted hall, of an unknown style of architecture. From the lofty ceiling hung a large lamp which burned low. Underneath the lamp was a round table, around which stood a number of warriors in steel armour, their heads bowed on their hands. Their helmets and breastplates were of great size, and seemed covered with the dust of ages. At the head of the table was a knight of more commanding appearance than his companions. As he saw the slave he rose, and in so doing burst the stone table into which his beard had grown (as in the German myth of Friedrich Barbarossa). With a frown, he cried out: "Who is it dares confront Holger the Dane at this unfitting time?" The slave was too terrified to reply, and the knight cried out again: "Since thou hast unbidden intruded upon our silence, and canst speak and will not, I command thee to give me thy hand." The slave feared to obey, and yet dared not refuse, but instead of his hand, he held out a large iron bar, which he found near the door. Holger the Dane grasped the bar with such force that he left the imprint of his fingers upon it, and said to the slave: "Thou hast done well! I am glad to know that we still have *men* in Denmark."

"The slave then bade Holger adieu, and

returned to the outer gates," Mr. Griffin concludes his narration, "and related faithfully everything that had happened to him, and as a convincing proof of the truth of what he had said, he exhibited the iron bar, which can be seen to this day, with the imprint of Holger's fingers upon it."

So much for the second ghost story of the old castle. Holger the Dane, its hero, may be called one of the patron saints of Denmark, and it is believed that he will appear whenever his country has need of his services.

Kronberg Castle stands on a slight elevation, overlooking the Sound. In olden times it was a fortress of great importance, and commanding the Sound, was relied upon in case of need, to assist in enforcing the collection of the dues from passing vessels which meant so much to the town of Elsinore. Once used as a residence for the royal family, it is now the home of the commandant of the Elsinore garrison. It is built of grey stone, in the Gothic style of architecture, with four quadrangular towers, surmounted by minarets. The view from these towers is beautiful and extensive. An imposing gateway gives entrance, and there are shewn the chapel, some of the former royal apartments, etc.

The difficulty of deciding upon a period for the action of the drama is not confined solely to the establishment of a locality, or the existence of its leading character. Shakespeare has followed quite closely the old history of Grammaticus, even alluding to the conquest of Norway by Hamlet's father, mentioned in it. Thus Horatio, Hamlet's friend, in the first scene of the first act alludes to "our last king" who "was . . . by Fortinbras of Norway, thereto prick'd on by a most emulate pride, dar'd to the combat," in which the Norwegian was slain, and forfeited "with his life all those his lands which he stood seiz'd of." Young Fortinbras, the son of the slain Norwegian king, figures in the drama, and in the second scene of the first act King Claudius alludes to him as "holding a weak supposal of our worth, or thinking by our late dear brother's death our state to be disjoint and out of frame . . . hath not failed to pester us with message importing the surrender of those lands lost by his father . . . to our most valiant brother." This would lead one to suppose that it would be possible to lay the scenes of the drama in the distant age prior to the ninth century, but other reasons make this impossible. Nunneries were not introduced into Denmark until the eleventh century, and every

one recalls Hamlet's famous "Get thee to a nunnery" addressed to Ophelia. It was at this same period that Christianity may be said to have been actually established in the country, since although "Harald the Blue Tooth" had been a Christian, yet his successor paid no attention to religion. Aside from the allusion by Hamlet then to a nunnery, Marcellus speaks of "our Saviour's birth," there are frequent allusions to heaven, hell, not to mention the discussion between the grave diggers as to whether poor Ophelia is to have "Christian burial"; Hamlet is mentioned as having the intention of "going back to school to Wittenberg," and this places the time of action still later, for the university of Wittenberg was not founded until 1502. Six years later Martin Luther became one of its professors, and within a few years the new university gained a great reputation.

Taking all these facts into consideration, then, the most satisfactory plan seems to be quietly to depose the actual Danish sovereign of 1585 or a few years later, and replace him with King Claudius and Queen Gertrude. This done, there will be no further trouble in setting the stage.

Scene 1 of Act I., laid on "a platform before the castle" where the sentinel paces, and the

ghost, usurping "the fair and warlike form" of Hamlet's father, appears to the startled soldiers, is the Flag Battery to the left of the western entrance of the castle. The big bell of the castle has boomed twelve, and again, as on two preceding nights, the ghost appears, "in the same figure like the king that's dead," and wearing "the very armour he had on when he the ambitious Norway combated." It is said that the early Danish kings were buried in full armour, hence the ghost appearing in armour is not remarkable. At the crow of the cock, "the trumpet of the morn," he vanishes, in accordance with the very old superstition that at this sound all apparitions vanished. Horatio and Marcellus agree that this ghostly visitant "bodes some strange eruption to our state."

In the second scene, a room of state in the palace, Hamlet in his "inky cloak," and wearing one of his "customary suits of solemn black," makes his first appearance. Here, after his mother and uncle have vainly sought to persuade him to shake off his melancholy, they leave him alone. "Oh, that this too, too solid flesh would melt!" he cries out, and bemoans his father, who in comparison with his uncle was as "Hyperion to a satyr," "My father's brother, but no more like my father than I to

Hercules," he continues his soliloquy, and yet "but two months dead . . . so excellent a king." "The funeral bak'd meats did coldly furnish forth the marriage tables." Queen Gertrude already seems to have forgotten him for her new husband. Horatio, Bernardo and Marcellus enter, and tell him of the ghost they have seen, armed from head to foot, "his beaver up," with "a countenance more in sorrow than in anger," and with beard "a sable silver'd" as Hamlet's father's beard had been at his death. Hamlet promises to join them between eleven and twelve on the platform. In the third scene, in the house of Polonius, the Lord Chamberlain, both her father and brother Laertes caution Ophelia not to place too much confidence in Hamlet's protestations of affection, since "on his choice depends the safety and health of the whole state," and it seems improbable that he is seriously considering marrying her, while "virtue itself scapes not calumnious strokes."

Scenes 4 and 5 are again on the platform, where the "air bites shrewdly" as Hamlet and his friends await the apparition of the royal ghost. Down in the castle, meanwhile, the king "keeps wassel . . . a custom more honour'd in the breach than the observance." When the ghost appears Hamlet cries out: "Angels and minis-

ters of grace defend us," and implores it to say "what may this mean?" As the figure does not reply, but seems to beckon him away, he follows it, contrary to the wishes of the others, who fear for him. But Hamlet says: "I do not set my life at a pin's fee, and for my soul what can it do to that, being a thing immortal as itself?" Again Marcellus expresses his conviction that the apparition is due to some danger to the state, "something is rotten in the state of Denmark."

When Hamlet and the ghost have repaired to "a more remote part of the platform," in Scene 5, the latter addresses his son: "But that I am forbid," he says, "I could a tale unfold whose lightest word would harrow up thy soul, freeze thy young blood," etc. He gives the details of his treacherous murder, as he took his afternoon siesta in his orchard, when the brother Claudius stole upon him, and poured the "juice of cursed hebenon" into his ear, thus killing him, and, as he says, "sending me to my account with all my imperfections on my head." It is supposed that hebenon meant henbane, the juice of which dropped into the ears, Pliny declares, disturbed the brain, and other writers have alluded to this herb as poisonous.

As the ghost vanishes, Hamlet expresses his

determination: "From the tables of my memory I'll wipe away all trivial fond records," and declares that his father's prayer for vengeance "alone shall live within the book and volume of my brain," and finally cries: "That one may smile, and smile, and be a villain!" He then binds his friends to secrecy concerning what they have seen this night, and to Horatio's remark upon the strangeness of the occurrence, replies: "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy."

The opening scene of the second act is again laid in a room in the house of Polonius, but the second, "a room in the castle," might have been the long gallery hung with tapestry and with pictures, whether painted or woven in the tapestry, of the Danish kings. Some of this tapestry, "tapistary of fresh coloured silk, without gold" as Stowe describes it, is still preserved in the Copenhagen Museum of Antiquities, and the hall is still a picture gallery. A reason for choosing this apartment for this scene lies in Polonius's speech during its progress to the king, where he says: "You know sometimes he walks four hours together here in the lobby," referring to Hamlet, and continuing plans to bring Ophelia here to meet him, suggesting to the king that

the two fathers watch them concealed "behind an arras then." The long picture gallery would be an excellent room in which to walk up and down by the hour, so it may well have been thither that Hamlet presently came, displaying those symptoms of madness upon which Polonius and the king and queen had already commented. Here come too "the tragedians of the city," and talking with them, Hamlet conceives his plan for publicly convincing himself of his uncle's guilt, since "the spirit" that he has seen "may be a devil, and the devil hath power to assume a pleasing shape."

The third act is laid entirely in the castle, first in a room which might have been again the picture gallery, where Hamlet soliloquizes as to "whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, or to take arms against a sea of troubles, and by opposing end them." To this room comes Ophelia, and he amazes her with his speeches, all overheard by Polonius and the king, hidden behind the arras. "Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny," he tells the girl, after bidding her get her "to a nunnery." The second scene of the act is laid in a hall of the castle, where the players give their performance, abruptly terminated by the

departure of the conscience-stricken king. In another room in the following scene, the king calls on heaven for forgiveness of his offence "that smells to heaven"; and lastly the scene changes to the private room of the queen, where old Polonius, again concealed behind the arras, is killed by the outraged Hamlet. Some people have assumed that this apartment of the queen was at one end of the picture gallery, being merely curtained off from the rest of the room, and that when Hamlet bids her "look here upon this picture and on this; the counterfeit presentment of two brothers," he pointed to the portraits of the two kings hanging in the picture gallery. Here Hamlet describes his father with all the enthusiasm of a fond son: "Hyperion's curls; the front of Jove himself, an eye like Mars, to threaten and command, a station like the herald Mercury," which would possibly indicate that the portrait at which he was gazing as he spoke was a full length one. Once more the ghost appears, visible only to Hamlet, and the mother may be excused for judging her son mad as she hears him apparently conversing "with the incorporal air."

The fourth act opens with a scene in the same room, and the queen's account to her husband of Hamlet's killing of Polonius; then follow two

scenes in other apartments in the castle, a fourth one on the plains of Denmark, the remaining three again in the castle. "Pretty Ophelia," "sweet Ophelia" enters with her flowers, singing to herself in her madness, and "speaks things in doubt that carry but half sense"; her brother returned from France in all haste, cries for vengeance for his father's murder, his sister's loss of reason, and the guilty king plans with him how Hamlet may be gotten out of the way. He believes himself safe since "there's such divinity doth hedge a king that treason can but peep to what it would." In the final scene the queen tells Laertes that his sister too is dead, "drown'd." A little grove is now pointed out to the tourist, and through this grove runs a small stream known as "Ophelia's brook." At one part is a stone basin, known as "Ophelia's well," and further up the stream is really deep enough for a person to drown herself in. Here, then, may have been the spot where the "willow grows aslaunt the brook that shows his hoar leaves in the glassy stream," and where "on the pendant boughs, her coronet weeds clambering to hang, an envious sliver broke," and she fell into "the weeping brook," and finally "her garments heavy with their drink" pulled her down to her death.

The opening scene of the last act is laid in a churchyard, where fair Ophelia is borne to her last resting place, a certain measure of Christian burial being afforded her, since she might not be pronounced positively a suicide. Had this been proved, instead of "charitable prayers, shards, flints and pebbles should be thrown on her," in accordance with the custom; and as it was, the priest refuses to "sing a requiem, and such rest to her as to peace-parted souls," so she is laid to rest with only the flowers strewed by the queen, in silence. Ophelia's grave has been allowed to pass into oblivion, it is never pointed out to the traveller. It is in this churchyard scene that there is the first intimation as to Hamlet's age, other than the fact that he contemplated returning to the university. This latter fact would seem to indicate him as a very young fellow, but in the speech of the grave digger, calling attention to the skull of Yorick, the king's jester, who "hath lain yon i' the earth three and twenty years," and Hamlet's prompt rejoinder that he knew him, and that Yorick "hath borne me on his back a thousand times," as well as in the grave digger's other remark that he has been such for thirty years, since "that very day that young Hamlet was born," establishes the prince's age as thirty. Hamlet

ponders upon the fate by which "imperial Cæsar, dead and turned to clay, might stop a hole to keep the wind away."

The final scene of the drama is again laid in a room in the castle. Here Hamlet tells Horatio how he escaped from the death planned for him by the king, and that he believes "there's a divinity doth shape our ends, rough hew them how we will." In accordance with still another scheme of the king, Hamlet and Laertes fight, and poisoned weapons and drinks provided by the arch plotter finally cause the death not only of Hamlet, but of Laertes, the king and queen as well.

Not far from Kronberg Castle is Marienlyst, now a watering place, but where formerly was a Carmelite nunnery, possibly the one which suggested Hamlet's advice to Ophelia. Near Marienlyst is a wooded knoll, on the top of which "Hamlet's grave" is pointed out to the credulous and sentimental. It is marked by a heap of stones, and Jacob Riis is responsible for the statement that these are annually carted out there by the enterprising hotel keepers of the neighbourhood, for the benefit of tourists. He says that twice a plain granite shaft was placed to mark this grave, but each time it was soon carried off in bits by relic seekers. Then the

cheaper expedient was resorted to of marking it with a heap of stones. These satisfy the relic hunters, and are much cheaper to replace.

The killing of Hamlet by the poisoned sword of his former friend Laertes was a departure from the traditional Amlet's death, which the Danish writer says was met with in a naval engagement.

A MIDSUMMER-NIGHT'S DREAM

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"MIDSUMMER-NIGHT'S DREAM" is another of Shakespeare's dramas for which carping critics have been unable to discover a definite source of derivation, at most intimating that it might have been "suggested by Spenser." The scenes are laid entirely in "Athens, and a wood not far from it," although the forests of Shakespeare's native Warwickshire are undoubtedly responsible for the descriptions of this Athenian wood, the "faint primrose beds" referred to by Hermia, Oberon's "bank whereon the wild thyme blows, where oxlips and the nodding violet grows."

Midsummer-night is not an indication of the time when this fairy drama is supposed to be enacted, for it is in May that Puck plays havoc with the two young couples, as we are told in Act IV., when Theseus speaks of these four young people as having probably risen early to "observe the rite of May." Rather the title must refer to that time of year when such inter-

ference of the fairies in the affairs of mortals might seem most probable to the English audience, for at midsummer it was believed by many of the country folk in Shakespeare's time, and later, that fairies might actually be seen by those fortunate enough to chance upon one of their meeting places, and that on this day of the year they might effect much for the benefit or harm of those who had incurred either their good will by unconscious deeds of kindness, or their ill will by malice or cruelty.

In choosing Athens for the scene of this play, Shakespeare has gone to a country sufficiently remote—and doubly so in his time, of course—to admit of his taking many liberties with customs and national traits with little fear of criticism. For the time of action he has selected the far distant, dim, mythological days of Theseus, the great ruler of Athens, the national hero, and has further confined himself to the four days preceding Theseus's marriage to the equally vague Hippolyta, queen of the Amazons, those remarkable female warriors whom Theseus and Hercules had succeeded shortly before the drama opens in vanquishing. Once we are carried back to these days of myth and poet's fancy, the introduction of fairies, of Titania, the gentle queen, of "jealous Oberon"

The Temple of Theseus, Athens

and mischievous Puck, seems quite natural and in place.

Although modern historians are more than doubtful of the real existence of Theseus and his Amazonian bride, Plutarch has gravely written his life, and even given at least one date in his life. By him we are informed that Theseus returned from Crete about 1235 B.C., when he settled the inhabitants of Attica in the city of Athens, uniting the citadel and its dependencies, the old and new town, into one city. Here he did much to improve it and the condition of the people, instituting the games which afterwards became so well known. Demetrius Phalerius, who lived 280 years before Christ, declares that the Athenians preserved the ship in which Theseus sailed for and returned from Crete until his day, and that he had seen it, nearly one thousand years after this voyage. For a long time after Theseus's death, it is further stated, sacrifices were offered in his honour on the eighth of every month, with a grand, special ceremony on the eighth of October.

The Amazonian warriors are said to have crossed the Cimmerian Bosphorus on the ice, to attack Athens, and the battle in which they were defeated was in this month of October.

Four months later the queen Hippolyta concluded a peace, and it is even further stated that the tombs of the Amazons who fell in the battle are in the street leading to the Piraica gate.

But whether or not one may choose to regard these personages as actually having lived, or consign them to the realms of myth, there is little in the aspect of modern Athens, even were one to rebuild in fancy her wonderful ruins, to suggest in even the remotest fashion the Athens of the fairy play. But if one cannot picture the city of 1200 B.C., a writer, Mrs. J. Dorman Steele, has written an account of how it might have appeared in 300 B.C., and if we wish to place Theseus and his companions in this environment, we shall still be guilty of a less decided anachronism than was Shakespeare in styling Theseus the duke of Athens, a title not used until the time of Guy de la Roche, who assumed it in 1260 A.D.; to say nothing of slighter ones, such as Hermia's vow to Lysander "by that fire which burned the Carthage queen," Dido not having lived and perished until long after Theseus, or the allusion by one of the other characters to "French crown colour beard," and churchyards.

With Mrs. Steele, then, standing on the Acropolis, "a high, steep, rocky, but broad-

crested hill sloping toward the city and the distant sea, ascended by a marble road for chariots, and marble steps for pedestrians, entered through a magnificent gateway, and crowned on its spacious summit, one hundred and fifty feet above the level at its base, with a grove of stately temples, statues and altars—a magnificent view opens on every side. Between us and the harbours lie the porticoed and templed Agora, bustling with the morning commerce, the Pnyx, with its stone bema; the Areopagus, where from time immemorial the learned court of archons has held its sittings; the hill of the Museum, crowned by a fortress. (It was from this hill that the Athenians are said to have fallen upon the Amazons.) At our feet, circling about the hill, are amphitheatres for musical and dramatic festivals, elegant temples and colonnades. Still further to the north rises the white top of Mt. Lycabettus, and on the south the green and flowery ascent of Mt. Hymettus. Through the city to the southeast flows the river Ilissus." So much for the scene of the drama.

Act I. opens with a scene in a room in the palace of Theseus. From what is known of early Athenian palaces we may form a picture of this one as it might have been at the same period we have alluded to, some four hundred

years B.C. Entering, and being careful to place the right foot first on the threshold, to insure good fortune, one would pass down a long corridor to an open court. This, the peristyle of the apartments belonging to Theseus, as master of the house, would be surrounded by arcades and porticoes, such as are found in the far later Pompeiian houses. Around the peristyle were the banqueting rooms, the picture galleries and libraries, and in the court was the customary altar to Zeus. A second corridor led to a second similar court, with around it the apartments of the women of the house, and in their court was an altar to Hestia or Vesta. The rooms were lighted by the doorways opening on the courts, and were heated by braziers. The houses were furnished with seats and sofas along the walls, covered with rugs and skins. Upon those in the dining room guests and host reclined when banquets were served, and at these banquets, save those in honour of weddings, the women did not appear. There were also carved chairs and footstools in the houses, and in the bedrooms of the wealthy couches were sometimes made of olive wood, richly inlaid with gold and ivory, or were even of solid silver. These couches had mattresses of sponge, of feathers or wool, with

coverlets of wool or sometimes woven of peacocks' feathers. There was none of Sparta's simplicity in Athens of this period. The walls were frescoed, or at an earlier time merely whitewashed, the floors plastered.

Here in his palace, then, in Scene 1, Theseus bids Philostrate, his master of revels, go and "stir up the Athenian youth to merriment" in honour of his approaching marriage to Queen Hippolyta. This was probably no difficult task, brilliant, versatile, and fond of novelty as we know the Athenians to have been. Here, too, comes Egeus, with complaints of Hermia, his daughter, who persistently prefers Lysander to Demetrius, the suitor selected for her by her father. It is highly improbable that her wishes would have been consulted at all, but she was evidently unusually obdurate, and her father comes to the duke to "beg the ancient privilege of Athens," and give her either to Demetrius, or "to her death." Theseus warns her that by persisting in her disobedience to her father she must either "die the death," or "be in shady cloister mew'd, chanting faint hymns to the cold fruitless moon." It is equally highly improbable from what is known of early Athenian customs that at any time in ancient Athens father and friends would obligingly have departed,

leaving Hermia and her preferred lover Lysander—whom her father had already reproached as having "given her rhymes, and interchang'd love tokens," of having "by moonlight at her window sung, and stol'n the impression of her fantasy"—thus alone that they might bemoan the fate that separated them, and plan to meet at the house of Lysander's "widow aunt," "remote seven leagues from Athens." Helena comes in, as unfortunate in her love affairs as Hermia, since she loves Demetrius, who is appointed by the father to be Hermia's husband. The lovers confide to her their plan to meet in "the wood, a league without the town," where Lysander had once met Hermia with Helena, "to do observance to a morn of May." This plan Helena foolishly decides to reveal to Demetrius, thinking thus to win his gratitude.

The second scene is laid in a room in a cottage, where Snug, Bottom, Flute, Snout, Quince and Starveling, these actors with the strikingly un-Athenian names, who are to perform their "interlude before the duke and duchess" on their wedding night, meet to rehearse the piece, "the most lamentable comedy, and most cruel death of Pyramus and Thisbe." In this scene, as has been remarked by various editors, Shakespeare has made use of his opportunity to ridi-

cule the peculiarities of the actors of his own times, which are no less noticeable in those of our own day, and may have been common to those of all ages, even in ancient Athens. Bottom, the principal actor, wishes to appropriate not only the best part, but all the telling bits of every other part, and clamours for the centre of the stage in a manner not yet unknown. The part of the lover will please him, for it "will ask some tears" of his audience, yet he is uncertain but that he would prefer that of tyrant, and is not averse to attempting the rôle of leading woman, while as for that of the lion, he feels sure that he can "roar that" he "will do any man's heart good to hear" him. They decide to meet for rehearsal in "the palace wood, a mile without the town," and "at the duke's oak."

In this wood, save for the short final scene of Act IV., laid in the house of Peter Quince, the next three acts are laid on the night of the day following the first scene, and on the early morning of the second day. In this forest, with its "green plots," its "hawthorn brakes," its soft, flowery beds and banks, "sweet Puck," that "merry wanderer of the night," as he styles himself, and a fairy in the train of Queen Titania, meet for a brief chat, and Puck warns the fairy

to keep Titania from this part of the wood, since Oberon is coming shortly to keep his revels there, and the fairy king and queen are on such ill terms that if they meet they are sure to quarrel again over Titania's infatuation for her changeling, "a lovely boy, stol'n from an Indian king." Puck and the fairy linger too long, however, and Oberon and Titania do meet with their attendant trains of fairies, and promptly begin exchanging words, mutual recriminations and accusations of, on the one hand, Titania's too deep interest in Theseus, whose various love affairs she had aided; on the other, of Oberon's excessive fondness for the Amazon queen, to aid whose marriage to Theseus, Titania declares Oberon has come "from the farthest steep of India." Titania insists that ever since she and he had quarrelled in "the middle summer's spring" (which ought to make this time actually midsummer, it would seem) he had disturbed the sport of herself and her fairies with inclement weather, so that "the spring, the summer, childing autumn, angry winter change their wonted liveries, and the amazed world . . . now knows not which is which." It is said that Titania's long speech describing the confusion of seasons for which she holds Oberon responsible, is a description of the very weather which

occurred in England during the year in which Shakespeare wrote this play.

Oberon offers to make peace on condition that Titania give him her changeling to be his henchman, which she refuses. She declares that she may remain in this part of the wood until "after Theseus's wedding day," and if Oberon choose to "patiently dance in our round, and see our moonlight revels," he may come with them, otherwise they had best keep apart.

Titania departs, and the indignant Oberon, declaring that she shall not escape from the wood until he has been revenged, despatches Puck for "a little western flower" upon which Cupid's dart had fallen, and which "before milk-white, now purple with love's wound," he styles "love-in-idleness." The juice of this flower "on sleeping eyelids laid will make man or woman madly dote upon the next live creature that it sees," and with this he plans his revenge upon airy Titania. As Puck departs on his errand, Demetrius, pursued by his adoring and scorned Helena, appears in the wood, nor is Oberon too preoccupied with his own domestic troubles to refuse his compassion to the love-lorn Helena, and he resolves to use some of the juice of the flower on her behalf. She and Demetrius go to another part of the wood, and

when Puck returns with his flowers, Oberon gives him some of them, and sends him off with orders to anoint the eyes of the "disdainful youth," whom he may recognize "by the Athenian garments he has on," so that his first waking glance may fall on Helena. Oberon himself departs for that portion of the wood which forms the setting for Scene 2 of this second act, and where [Titania bids her fairies sing her to sleep as she reclines upon her flowery bank,] "quite over-canopied with luscious woodbine, with sweet musk roses and with eglantine." As she sleeps Oberon steals up and anoints her eyes with the magic juice, bidding her wake "when some vile thing is near." To this part of the wood come also the fleeing lovers, Lysander and Hermia, and sink down to rest upon the soft turf. Puck having vainly sought his Athenian through the forest, comes upon these two as they lie sleeping, and concluding that they are the couple he has been looking for, promptly anoints Lysander's eyes. Demetrius, still pursued by the indomitable Helena, appears, and he abandons her in the same place, for her strength is exhausted and she can follow after him no longer. Thus it is upon Helena, not the sleeping Hermia, that Lysander's eyes first rest as he awakens. In fulfilment of the charm, he

promptly falls in love with unwilling Helena, and forgetting his Hermia, off he goes after the other, leaving poor Hermia to waken alone.

In Act III. to the same part of the wood come the actors, the "crew of patches, rude mechanicals that work for bread in the Athenian stalls," as Puck scornfully styles them, to rehearse the play. Catching him apart from his companions, mischievous Puck fastens an ass's head over poor Bottom's own, which so alarms the others that they take to flight. Thus the transformed Bottom is the first object upon which Titania's eyes fall as she wakens, and she promptly addresses him with words of endearment. Summoning her four fairy attendants, "Peas-blossom, Cobweb, Moth and Mustard-seed," she bids them "be kind and courteous to this gentleman," and show him all kinds of attentions. To another part of the wood, where Oberon awaits him, Puck flies with this amusing information. Hither also come Demetrius and Hermia, the latter reproaching the former with having slain her beloved and vanished Lysander. Oberon, perceiving the mistake which Puck has made, sends him off post haste to find "Helena of Athens," whom he describes that there may be no further mistake, as "all fancy-sick," "and pale of cheer, with sighs of love that

cost the fresh blood dear." Demetrius having lain down to rest upon Hermia's departure, Oberon anoints his eyes, with the result that when Puck returns with both Helena and Lysander, Demetrius opens his eyes only also to become her adorer, to the distressed amazement of poor Hermia, when she at length joins the other three. So complicated do matters become, so fiercely do tall Helena and "dwarfish" Hermia quarrel, that Oberon is obliged again to intervene. He bids Puck "overcast the night," and make the four lose their way, lead them apart "till o'er their brows death-counterfeiting sleep . . . doth creep," then crush another herb into Lysander's eye which shall not only cure him of his sudden infatuation for Helena, but make all that has passed seem a dream. This will leave Demetrius in love with his adoring Helena through the magic of the first herb, and restore Lysander to his former love for Hermia. Then having sought out Titania, and obtained from her the changeling, for she is too infatuated with Bottom to care for any one else, he releases her from the spell of this infatuation, and restores the worthy actor to his customary appearance as he lies asleep.

All these matters having been attended to in haste, for "yonder climbs Aurora's harbinger,"

Oberon and Titania depart amicably, and the Duke with Hippolyta appear in the woods. They have risen early to pay honours to the month of May, and then depart on a hunting excursion. Theseus wishes to show the Amazon his hounds, "bred out of the Spartan kind." But they discover and awaken the two sleeping couples, whose stories are so strange that Theseus announces his intention of abandoning the hunt and returning to Athens, where preparations shall be made for uniting the two young couples in marriage in the temple at the same time that he and Hippolyta are wedded. Bottom sleeps through all this scene unnoticed, and in the final scene of this fourth act, while his companions discuss his marvellous disappearance, and speculate as to how they are ever to fill his place in that evening's performance, since he "hath simply the best wit of any handicraft man in Athens," Bottom appears, refusing to give any explanation as to where he has been, or what has befallen him.

This is on the actual wedding day of Theseus, which he said in Act I. was four days off, so all these transformations and transferring back and forth of affections would seem to have consumed two days and nights in the forest, not one.

Act V. opens in an apartment in Theseus's

palace, after the ceremony in the temple, mentioned by Snug in the preceding act, has occurred. The Athenian marriage ceremony required no priest, but offerings were made to the gods who presided over marriage, and on the evening of the wedding day a banquet was given at the bride's home, after which she was escorted to her new home by a procession of friends and attendants. The occasion of the wedding of great Theseus and the conquered queen of the Amazons would require extra festivities, and these might well have been held in Theseus's palace instead of in the bride's abode, if, as a captive, she had one of her own. The elaborate preparations for the festivities are indicated by the choice of entertainment offered Theseus, when, the banquet having been concluded before the opening scene, he calls for amusements. Spurning the suggestion of a song with harp accompaniment, "the riot of the tipsy Bacchanals," which he pronounces old, or a "satire keen and critical, not sorting with a nuptial ceremony," he finally consents to witness the "brief scene of young Pyramus and his love Thisbe," as performed by Bottom and his company, "hard-handed men that work in Athens." This drama accordingly proceeds, with its two ill-fated lovers, its impersonated

"wall, moonshine and lion," to the entertainment of the company, although Hippolyta calls it "the silliest stuff that ever I heard." It is followed by "a Burgomask dance" by clowns, a country dance of the people of the province of Bergomasco, in the state of Venice, a harmless little anachronism introduced into this ancient Athenian revel, and then, as "the iron tongue of midnight hath told twelve," all depart, leaving the room to the fairies where, Oberon and Titania being now upon the best of terms, they vie with each other in showering blessings upon the three couples who have just left the scene.

Theseus is said by Plutarch to have met his death while still a comparatively young man. He lost favour with the fickle Athenians almost as rapidly as he had risen in their esteem. After various defeats, he finally sought refuge with Lycomedes of Scyros, who he had reason to suppose was a friend. But Lycomedes one day lured him—probably under pretext of the view there to be had of the surrounding sea and country—to the top of one of the highest cliffs of the region, and there faithlessly pushed him off, and he was dashed to pieces on the rock.

THE MERRY WIVES OF WINDSOR

THE MERRY WIVES OF WINDSOR

TO determine the period of Shakespeare's "Merry Wives of Windsor" is easier than for almost any other of his plays. Taking this drama in connection with the first and second parts of "Henry IV.," in which several of the same characters appear, we learn that Sir John Falstaff, the one time boon companion of the madcap Prince Hal of Wales, fell into disgrace when that prince became King Henry V. of England, a date given as 1412 or 1413, according to the authority consulted. In the play with which we are now concerned, Falstaff is still in favour at court, for in Act IV., Scene 6, he says: "If it should come to the ear of the court . . . they would whip me with their fine wits till I were as crestfallen as a dried pear." Fenton, too, is in disgrace with the father of "Sweet Anne Page" for having kept company with the "Wild Prince and Poins." The Prince's father, Henry IV., was not crowned king until 1399, so somewhere between these two dates we may set the time when the gay

Falstaff carried on his luckless wooing of Mrs. Page and Mrs. Ford.

As to sources for this drama, there are several suggested. Some of the incidents might have been taken from an old translation of Giovanni Fiorentino's "Il Pecorone"; the story slightly resembles one in the "*Piacevoli Notte di Straparola*," and Falstaff's adventures might have been founded on the story of the lovers in "Tarleton's Newes out of Purgatorie," according to various authorities. Still another declares that they were taken from the actual life of an actual personage, himself a baronet, like the fat knight. Shakespeare introduced the character of Falstaff in his earlier plays of "King Henry IV." and "King Henry V.," and there is a tradition that Queen Elizabeth was so delighted with the character that, although Shakespeare had already killed him off in the second play, she desired him to recall him to life, and depict the "Epicurean rascal" in love. Accordingly Shakespeare undertook the task to oblige his royal patroness, and depicted Falstaff as much in love as would be in accordance with his character.

The town of Windsor, nestled at the base of Windsor Castle, is quaint and picturesque enough, even in these modern days, to enable

The Long Walk. Windsor Park

one to conjure up scenes of early fifteenth century days without too great a strain upon the imagination. Windsor was first chosen for a royal residence by William the Conqueror, and the present castle is the accumulated work of many builders, during many reigns. The present visitors' entrance, known as the Henry VIII. Gateway, was, of course, unknown to the "Merry Wives" and their townspeople; the grand entrance in the south front of the castle had not then been built, nor the beautiful St. George's Chapel, hung with the banners of the Knights of the Garter, although the founder of the Order of the Garter, Edward III., was born at Windsor. Eton College, of which there is so fine a view from the terrace of the castle, was not built until thirty years later, but it is not difficult to find localities which the characters of the play might have frequented. The old curfew tower still looks down upon Windsor town, though now upon modern shops and houses, but there are many nooks and corners to reward the seeker after antiquity. In one of the still surviving old streets in Windsor town, then, we may select houses for both the Pages and Fords. They must have been near neighbours, since Mrs. Page was always able to arrive on the scene at the proper moment to warn, in

apparent alarm, her friend Mrs. Ford of the near approach of her irate husband. From one of these old houses, then, Falstaff might have been carried in "the buck-basket," on the shoulders of John and Robert, the two strong serving men, and strong indeed they must have been, if they carried out to the letter Mrs. Ford's instructions to "trudge with it in all haste, and carry it among the whitsters in Datchet Mead, and there empty it in the muddy ditch, close by the Thames side," for Datchet meadow is a good half-mile from Windsor, and it would have been no easy task to carry the corpulent Falstaff for such a distance, especially as he would have been apt to offer resistance before the half-mile was accomplished amid such unpleasant surroundings, the basket being filled with soiled linen. Probably they relented, since, when ordered to carry the basket a second time, not knowing what it contained, they remarked to each other: "Pray Heaven, it be not full of the knight again," and the other that "I would as lief bear so much lead."

Falstaff, in complaining of the treatment he had received at the hands of the objects of his admiration, bemoans having been dropped in the river itself, where he "had been drowned, but that the shore was shelvy and shallow,"

but he makes no mention of the muddy ditch.

In the character of "Robert Shallow, esquire, in the county of Gloster, justice of peace," who appears in the first scene, vowing to have justice against Sir John Falstaff, Shakespeare is believed to have paid off a private grudge of years' standing. Under the name of Shallow, he is thought to hold up to ridicule Sir Thomas Lucy, who is said to have prosecuted Shakespeare when the poet was a lad, for the killing of a stag in his park. This first scene is laid in the street outside Page's house, into which he presently invites the gentlemen—Falstaff, who has meanwhile appeared, included—inviting them to partake of "the hot venison pasty" which is ready for dinner, and of wine in which he says: "I hope we shall drink down all unkindness." The second scene is the same, Evans despatching Simple to "Doctor Caius' house" in search of Dame Quickly, his "nurse, or his cook, or his laundry, his washer and his wringer," who assists the merry Mistress Ford and Mistress Page in their jests, of which the rollicking Falstaff is the butt.

It need not be hard to picture the "Garter Inn," in a room of which the third scene is laid, for one who is familiar with England. Even if

one to your liking be not discovered in Windsor itself, construct it on the pattern of any one of the many fifteenth century inns to be found scattered over England, with their low, raftered ceilings, small windows, "red lattice windows" for an alehouse; install therein the nameless "Host," the fat "Sir John Sack and Sugar," with his roistering followers Bardolph, Pistol and Nym, the latter the traitor who betrayed his master to the indignant Ford and Page, thus helping their wives in carrying out their designs upon their unwelcome suitor. Here Falstaff announces to his boon companion, the same "Host," his intention of pursuing Ford's wife, whom he is pleased to admire because "she discourses, she carves, she gives the leer of invitation." However, being an impartial gentleman, he is pleased to write a letter not only to her, but also to his former hostess, Page's wife, for he says that she "even now gave me good eyes too." He hopes to mend his fortunes as well, since the husbands of both ladies are reputed well to do, and he fancies that the ladies will allow him to share in some of their wealth, for the knight, who is "in the waist two yards about," is also "almost out at heels."

In the next scene in Doctor Caius' house, Fenton comes to entreat Dame Quickly to use

her influence in his behalf with Anne Page. Quickly is ready and willing to assure any man of Anne's deep affection if her palm is crossed, and in this scene she assures two within a few moments that each is the favoured suitor.

Act II. opens in the street before Page's house, where Mrs. Ford and her crony Mrs. Page meet and compare the "twin-brother" letters each has received from Falstaff, and "consult together against this greasy knight." As to the personal characteristics of these two women, while they were no longer young, as Falstaff declared in his epistles, they must have been, not only vivacious, but comely. Quickly declares that Mrs. Page is "a civil modest wife, and one that will not miss you morning or evening prayer." As to Mrs. Page, on the same authority, "never a wife in Windsor leads a better life than she does," and "if there be a kind woman in Windsor she is one." Falstaff says that Mrs. Ford's eye "would emulate the diamond"; and that her brow has "the right arched bent . . . that becomes the ship's tire."

Meanwhile, while her mother is thus engaged in her own affairs, in the Pages' house, "fair Mistress Anne Page" with her "brown hair," and speaking "small, like a woman," "pretty, honest and gentle," according to Dame Quickly's

testimony, laid plans to escape from the rival husbands chosen for her by father and mother, and to wed the man of her choice, Fenton. The father was too blind, the mother too busy plotting with Mrs. Ford fresh ridiculous situations in which to involve "Falstaff, unimitated, inimitable Falstaff, compound of sense and vice, of sense which may be admired, but not esteemed; of vice which may be despised, but hardly detested," as Johnson describes him, to suspect the plans and schemes of their daughter.

The second scene of this act is again in the inn of the Garter, the third in Windsor Park, where the French doctor with his marvellous broken English, one of the suitors of Anne, the maid too much given to melancholy and musing, vainly awaits Sir Hugh Evans, another suitor, whom he has challenged. Here the Host comes and suggests that, the duel being abandoned, Caius "go about the fields," with him, "through Frogmore," and he will take him to where "Anne Page is, at a farmhouse a-feasting."

The opening scene of the third act is laid at Frogmore, where the two rivals for Anne's hand meet, and are with difficulty prevented from fighting. The second scene is in a Windsor street again; the third in Ford's house, from which Falstaff is borne in the basket, and

Ford's jealous suspicions lulled to rest for the time being. Windsor Park was then, as now, a favourite strolling place, and Ford invites his friends to take a walk there with him, that he may cool his jealous temper after his unsuccessful effort to catch the knight. Several times during the play the various characters allude to the walk to Frogmore, such a favourite one nowadays, by way of the famous "Long Walk," shaded by its magnificent old oaks which were there in Falstaff's day. Page invites the gentlemen to breakfast with him on the following day, and then go "birding together," and this affords another opportunity for his wife and Mrs. Ford to give the knight another appointment. In the last scene of this act Falstaff is endeavouring, in "a room in the Garter Inn," to make up for his wetting and chill by swallowing a "bottle of sack," and is at first in no mood to accept Mrs. Ford's invitation for the next day, brought by the obliging Quickly, but in the end he promises to come, and discloses the whole to Mr. Ford, whom he knew as Mr. Brook.

To one of the upper rooms of the Ford house —houses with quaint, old-fashioned windows may still be found in Windsor—Falstaff might have retired on the occasion of his second visit to Mrs. Ford, in the fourth act, to don the attire

of Mrs. Ford's "maid's aunt, the fat woman of Brentford," in which he made his second escape, after a sound beating at the hands of the infuriated Ford. None seemed to penetrate the disguise, as slight as any stage disguise, with the possible exception of the Welsh parson, Sir Hugh Evans, who declared that the woman must be a witch indeed, since he spied a great beard under her muffler. Ford was evidently too blinded with rage to pay attention to this broad hint as to the real identity of "Mother Pratt." Later, in confiding his woes to the sympathetic (?) Dame Quickly, Falstaff declares that his escape from being "apprehended for the witch of Brentford" was due solely to his "admirable dexterity of wit," in "counterfeiting the action of an old woman," since otherwise "the knave constable had set me i' the stocks, i' the common stocks, for a witch."

It was in Ford's house after the inglorious departure of "the old woman," "the fat woman," that the merry conspirators finally divulged their schemes to their husbands, enlisting their assistance in the last appointment with the deluded Falstaff. In Windsor Park may be found many an aged oak, doubtless differing slightly in appearance from the veritable "Herne's Oak," round which, "at still mid-

Windsor Castle, at the Foot of which clusters the Town where Lived the Merry Wives

night," Herne the hunter walked, shaking his chain "in a most hideous and dreadful manner," but the true wreck of the original is said to have been rooted out, together with other old and decayed trees, in the time of George the Third, owing to a misunderstanding of the king's orders. Williams mentions in "Haunts of Shakespeare" that on a map made in 1742 of Windsor and vicinity, the location of the tree is given, although it is alluded to as Sir John Falstaff's oak. He further states that the oak, though hollow and badly decayed, bore acorns as late as 1783, and was cut down in 1796. It was in what is now known as Little Park, beside a footpath leading from Windsor to Datchet.

Around the original old tree, then, the final scene of the drama takes place. This was the last tryst given Sir John; thither was Anne Page bidden by her mother to "present the fairy queen," gowned "quaint in green," and "mask'd and vizarded," together with others who were to assist as members of the band of supposed malignant fairies, who with their pinchings inflicted the final indignities upon the fat victim. Anne does repair to the tree, but only to slip away with Fenton, be married and return at the close of the drama with her newly made

husband to announce their marriage to the parents. They take it complacently enough, and Mrs. Page says: "Well, I will muse no further; master Fenton, Heaven give you many, many merry days!" and suggests that "every one go home and laugh this sport o'er by a country fire, Sir John and all," to which Ford agrees, since both husbands bear no grudge against Falstaff, now they have learned of the many ridiculous predicaments in which he has been placed by their wives.

In Windsor Park, then, at midnight, not so far from the castle but that its bell may be heard booming the hour, those who wish may visit the site of the closing scene of the drama, conjuring up the supposed fairies who took part in the "dance of custom round the oak of Herne the Hunter."

KING RICHARD III

KING RICHARD III

IN the play of King Richard III., as in his other dramas based on the lives of English sovereigns, Shakespeare forsakes the realm of fancy, no longer lays his scenes in Italy, Austria, Illyria, Sicily, or even France, far more familiar to the English people of his period, but chooses his native country, and the most familiar portions of it, as the setting for his stage. This naturally enables one to fix the localities, the buildings, in some cases the very rooms where the important events of the drama occurred. Yet, although for some of these scenes there can be no doubt as to the year, the very day of the month of their enactment; on the other hand, despite the historic characters, or rather because of them, the palaces, the familiar streets designated, we are confronted by some glaring discrepancies, historical errors on the part of the author, which, however excusable in a poet, are only too obvious to the historian, and often there seems little reason for their occurrence.

Take the opening scene of the play, "London, a Street," and Scenes 2 and 3, laid in "another street" and a room in Queen Elizabeth's palace. It is impossible to do otherwise than compromise on a year in which they were all supposed to happen, nor would the difficulty be lessened were we to assign a different year for each of the three.

In Scene 1 Gloucester's opening words: "Now is the winter of our discontent made glorious summer by this sun of York . . . in this weak, piping time of peace," clearly indicate that the decisive battle of Tewkesbury had been fought and won, hence it was not earlier than 1471. He further speaks of his "plots . . . inductions dangerous by drunken prophecies, libels and dreams, to set my brother Clarence and the king in deadly hate the one against the other," and shortly his brother Clarence appears upon the scene guarded, and on his way to imprisonment in the Tower. But Clarence was not imprisoned earlier than 1477. Yet, on the other hand, this second scene could not have occurred later than 1471, since that was the date of King Henry VI.'s death, and his corpse is borne on the stage during the scene's progress. Scene 3 should be dated 1477, or 1478, the time when Clarence was imprisoned,

but at that time Richard had been married to the scornful Anne for three or four years. Scene 4 shows the death of Clarence, which occurred in 1478, whether he was stabbed, as Shakespeare has it, and then "drowned in the butt of Malmsey wine," or whether drowning was the cause of his death as some believe. Acts II. and III. take place in this same year, while the two final acts are comprised in the period elapsing between the murder of the two little princes—probably in August, 1483—and the battle of Bosworth, with the death of the wicked king two years later. However, after the first act we have fewer troublesome dates to adjust, less daring inaccuracies to smooth over.

Although the chief personage of the drama, Richard is not "King Richard" even by suggestion, until well on in the third act. King Edward is prominent through all the earlier scenes, which is an excuse for dwelling somewhat upon the favourite haunts of him and his queen, Elizabeth Woodville, the widowed Lady Grey, whose husband, Lord Villers, was one of her second husband's most bitter enemies.

Edward and Elizabeth, after comparative peace had settled upon the country, lived chiefly in Windsor Castle, or in Westminster Palace, where they entertained in truly royal fashion,

and were surrounded with more comforts, not to say luxuries, than one is accustomed to associate with that period.

Louis of Bruges, lord of Granthuse, Governor of Holland, has left a description of some of the furnishings of his apartments on the occasion of his visit to the royal couple in 1472, both at Windsor and at Westminster. He had befriended Edward when the latter fled from England previous to his decisive victory of Tewkesbury, had lent him money and ships to further his cause, and after his restoration the king invited him to pay this visit and meet the queen. The Hollander writes thus of it:

"When the lord of Granthuse came to Windsor, my lord Hastings received him, and led him to the far side of the quadrant, to three chambers where the king was then with the queen. These apartments were very richly hung with cloth of gold arras."

After supper, he relates, the king had him brought to the queen's own withdrawing room, "where she and her ladies were playing at the marteaux [a game with balls like marbles]; and some of her ladies were playing at closheys [nine pins] of ivory." His own rooms were "hung with white silk and linen cloth," there was a "bed of as good down as could be gotten,

the sheets of Rennes cloth, the counterpane cloth of gold furred with ermines." There were curtains of white sarcenet, and pillows, and there was also a bath.

There can be few reasonable objections to assuming that one of the opening scenes, one of those two London streets, might have been near the group of old wooden buildings on Holborn, still standing, although destined to but a few more years of life. Another old street is Holywell, and this too will suggest itself to some. "A room in the palace," where Scene 3 of the first act takes place, was a room in old Westminster Palace, the London residence of King Edward IV. and his queen. Of this old palace all that is now standing is the Westminster Hall, erected by William Rufus in 1097, and repaired by Richard II., at which time the timber ceiling was added. It adjoins the present Houses of Parliament, which stand on a portion of the land formerly occupied by the old palace buildings. The Tower of London, where is laid the fourth and last scene of this act, is too well known to every traveller to need more than mention.

In the very first lines of the play Richard describes his own appearance in accordance with popular tradition in Shakespeare's time as

to that appearance, and this is authorized by the portrait made by Rous, the family priest at Warwick Castle, author and artist, and who lived at Guy's Cliff, still a show place near the castle. As Rous wrote his description and painted his portrait while Richard was alive, and very probably at the time that he and his queen Anne held their court at Warwick Castle, shortly after Richard had succeeded in having himself crowned king of England, it is probable that neither portrait nor pen picture erred on the side of too strict adherence to the unflattering truth. Rous says of him: "At his nativity the scorpion was in the ascendant; he came into the world with teeth, and with a head of hair reaching to his shoulders. He was small of stature, with a short face, and unequal shoulders, the right was higher than the left." His portrait shows him if not actually deformed, at least with high, thick, hunched shoulders, and with hardly any neck, and a curious old manuscript thus describes in rhyme his appearance:

"The king's own brother, he, I mean
Who was deformed by nature;
Crook-backed and ill-conditioned,
Worse faced—an ugly creature,
Yet a great peer:"

so that his own words according to Shakespeare: "I that am not shap'd for sportive tricks, nor made to court an amorous looking glass, I that am rudely stamp'd, and want love's majesty, curtail'd of this fair proportion, cheated of feature by dissembling nature, deform'd, unfinish'd, sent before my time into this breathing world, scarce half made up, and that so lonely and unfashionable that dogs bark at me as I halt by them," need not be considered as an exaggeration. He speculates as to whether "King Edward be as true and just as I am subtle, false and treacherous."

But his deformed, misshapen form held a brave, brilliant, though perverted soul. At only eighteen years of age he distinguished himself upon the battle field, but he seemed able and willing to trick and deceive every one for the furtherance of his deep-laid, far-reaching schemes. Apparently his brother Edward never doubted his loyalty. Shakespeare makes his mother, the Duchess of York, his sister-in-law, Queen Elizabeth, and ex-Queen Margaret almost the only persons who suspect his evil purposes. While it is quite in keeping with Gloucester's character to believe that he insidiously undermined King Edward's confidence in their brother Clarence, there was little need for

his efforts in that direction. Edward had had sufficient cause to suspect Clarence's loyalty, although earlier much attached to all his brothers and sisters. To say nothing of Clarence's early intrigues with the powerful Earl of Warwick against Edward, and in behalf of Henry VI. and his son Edward, intrigues which may or may not have been repented, but were at least forgiven, Clarence had been muttering charges of sorcery against both king and queen—in his later years Edward, the brave soldier, became deeply interested in astrology, divinations, fortune telling, etc.—and had spoken most disrespectfully if not treasonably about the king on the occasion of the death of his two friends Burdett and Stacy. On the other hand, Gloucester's intimation to Clarence: "'Tis not the king that sends you to the Tower. My lady Grey, his wife, Clarence, 'tis she that tempers him to this extremity," is not improbable even in face of her denial, considering what excellent reasons Elizabeth had for hating her brother-in-law Clarence. He was at least partially responsible for the deaths of her father and one brother, while her other much loved brother Anthony had had a narrow escape from death at his hands. The only excuse made for Clarence in his conduct toward his royal brother is

Old Houses in Holborn. Survivors of the Past soon to be Demolished

that, owing to grief over the loss of his wife, Isabel, daughter of the Earl of Warwick, he had become addicted to habits of intemperance, and was not entirely responsible for his words and actions. It was Edward's opposition to this marriage which first caused the powerful earl to turn against him. Now, although Edward and his brother had been on very friendly terms afterwards, Edward was not of a naturally forgiving nature, a favourite expression with him when angered with any one being: "He shall repent it through every vein of his heart," so it is doubtful if Gloucester needed to use many arts to set the two at variance.

Nor, however despicable Richard's character, was he without cause for quarrelling with his brother Clarence. The Earl of Warwick had two daughters and no son. The elder was Isabel, Clarence's wife; the second, Anne, married King Edward's rival, Edward, Prince of Wales, son of Henry VI. But at the death of the earl, and after Richard's marriage to Anne, Clarence refused to divide the property left by Warwick fairly between the two sisters, and Richard's wife could not obtain her proper share. Clarence's opposition to Richard's marriage with Anne, his assistance in hiding her from Richard, were probably all due to his aversion to part

with any portion of the property left by his father-in-law, and which he hoped to secure for his own two children.

Scene 2 of this first act is purely imaginary. As a matter of fact so afraid was Anne of her sister's brother-in-law, Richard, that she hid from him, assuming the disguise of a servant, and living in a mean house in London to avoid him. Yet they had been playmates from childhood, and he was the son of her great aunt. Some historians affirm that Richard's attachment for her dated from their childhood, but certainly the lady did not return it. Probably she never did. Crosby Place, whither in this second scene Richard begs her to repair, was his London residence. It was built in 1466 by Sir John Crosby, grocer and woolman. He died in 1475, when it passed into the duke of Gloucester's hands. The house had varying fortunes after its royal owner's death. For a time part of it was used as a place of worship for the religious sect of the Antinomians, later it became a warehouse. The portion of it still standing is now a popular restaurant, and one dines in the old banqueting hall.

As for the wondrous beauty of Anne, over which Richard raves when trying to induce her to listen to his suit, her portrait shows her with

regular features, but she is not alluded to by the early chronicles as remarkably lovely. Gloucester's allusions to Queen Elizabeth, on the other hand, as an "o'er worn widow" and "well struck in years" are odd, as she could not have been more than forty-three years old at the time. She is described by contemporaries as very fair, with a profusion of beautiful fair hair, while at the time Buckingham alludes to her as "a care-craz'd mother to a many sons, a beauty waning and distressed widow, even in the afternoon of her best days"—a time of her life at which Edward admired her so much that he lost his heart to her—she was but twenty-nine. She was a diplomat, and gained her will by assuming the deepest humility and soft, caressing ways, nor, despite his love for the "bonny eye" and "passing pleasing tongue" of his favourite Jane Shore, did she ever lose her influence over her husband.

There is historical ground for believing that such a scene as the third might have occurred in "A Room in the Palace"—Westminster. Whatever Richard did to set Edward against Clarence, he never openly approved his imprisonment or death sentence. His remarks to Queen Elizabeth: "Our brother is imprison'd by your means, myself disgrac'd," were quite in

keeping with what history teaches of his character, and the queen's reply that she "never did incense his majesty against the duke of Clarence," probably anything but the truth, although she had good reason later to say: "My lord of Gloster, I have too long borne your blunt upbraidings and your bitter scoffs."

The ex-queen Margaret's presence in the palace would need less explanation than might at first seem necessary, were it not for a discrepancy in dates. True, she was the widow of Edward's bitter enemy, King Henry VI., and until the battle of Tewkesbury put an end to all her hopes, she had made every effort to place her son Edward on his father's throne, but Elizabeth's girlhood had been spent as maid of honour at Queen Margaret's court, her first husband, Lord Grey, Earl of Villers, had been one of the gentlemen of that court, high in favour with Queen Margaret, and it was while leading the cavalry in her service at the second battle of St. Albans that he received the wounds from which he shortly afterwards died. The discrepancy in her presence during this scene lies in the fact that she was confined a prisoner in the Tower after her son's death until 1475, and was then ransomed by her father, and returned to France. She therefore would have

left England two or three years before the time of the action of this scene.

It is chiefly against Richard that Shakespeare makes the unfortunate queen here direct her wrath. She says to him: "Thou killst my husband Henry in the Tower, and Edward my poor son at Tewkesbury"; although she does also rebuke the queen, her former lady in waiting, and cry: "By surfeit die your king, as ours by murder to make him a king! Edward, thy son, that now is prince of Wales, die in his youth by like untimely violence. Thyself a queen for me that was a queen, outlive thy glory like my wretched self," wishes which all too soon were to be fulfilled, as were her curses upon Rivers, the queen's brother, and Dorset, the elder son of her first marriage. She continues to vent her sorrow upon Elizabeth, whom she styles, "Poor, painted queen," and says: "The day will come when that thou shalt wish for me to help thee curse this poisonous, hunch-back'd toad," although she has cried despairingly: "Can curses pierce the clouds, and enter heaven?"

Richard shows himself a conscious, exultant villain when the others have left him alone, and he announces, "I do the wrong, and first begin to brawl; the secret mischiefs that I set abroach I lay unto the grievous charge of others . . .

and thus I clothe my naked villainy with old, odd ends stol'n forth of holy writ, and seem a saint when most I play the devil."

The following scene shows "false, fleeting, perjur'd Clarence" in his prison, which was the Bowyer tower of London Tower. He paints his own character in no pleasant terms to Brakenbury, before the entrance of his murderers, even though he declares that all his sins were committed to aid his brother, the king. His recommendation of his "guiltless wife and my poor children" to his keeper's mercy is, however, an anachronism, as his wife died long before he was sent to prison, nor when Clarence asks his murderers: "What is my offence? Where is the evidence that doth accuse me? What lawful quest have given their verdict up unto the frowning judge?" is he speaking accurately, since he was tried and found guilty of treason by a jury of his peers. His further prayer that they will spare his life, and he "will send you to my brother Gloster, who shall reward you better for my life than Edward will for tidings of my death," is a strange statement, for Clarence knew that Richard had no cause to love him, even if he believed that his hatred was not sufficient to wish his death.

The opening scene of the second act, where

Edward regrets the death of his brother Clarence who "kill'd no man," is again in Westminster Palace, as is the second scene which follows his death, and whither comes Gloucester with false expressions of sympathy. It is resolved to send for the little prince, now Edward V., to Ludlow castle, where he had been staying and studying under the guardianship of his uncle, Earl Rivers. Then follows a scene in a London street, where three citizens discuss the news of the king's death; and the fourth scene is again in the palace, where the widowed queen expresses her anxiety as to her little son's fate, for "the tiger now hath seized the gentle hind"; where she learns of her brother's arrest, that her son is in the power of Gloucester, and thereupon with her other children repairs to sanctuary, "and there lodged in the abbot's palace." The curious little rooms where she took refuge are still shown, and the noble hall where she seated herself in her despair, is now used as a dining room for the Westminster school students.

Act III. opens with Richard's entry into London with his little nephew. The child was first taken to the Bishop of Ely's palace, but as this prelate's loyalty was unquestioned, a pretext was found for removing him to the royal apartments in the Tower, which building he never

left alive. The second scene shows Hastings led away to the Tower, "rough cradle for such little pretty ones"; the third, Queen Elizabeth's brother Earl Rivers, and her second son by her first marriage, Richard Grey, led to execution at Pomfret; while the fourth scene, "a room in the Tower," shows Richard laying his schemes for the throne, and in the fifth scene "on the Tower walls," he continues his aspersions, not only upon the legality of his brother's children, declaring that Edward's marriage to Elizabeth was illegal, since he had been previously married to Lady Lucy, as Shakespeare puts it—the real woman whom he was asserted to have married was Eleanor Butler—but urging his confederates, should that fail, to declare that Edward himself was not the son of Richard Plantagenet, Duke of York, thus aspersing even his mother's good name. He also accuses the queen of witchcraft again, declaring that she, in connection with Jane Shore, had withered his arm.

Opinions differ as to whether it was in Baynard's Castle, or in the hall of Crosby House that Richard was first proclaimed king. Baynard Castle had belonged to Richard, but passed into the possession of little King Edward V. It stood in Thames Street, but has long since

Crosby Hall, London, Residence of Richard III. when Duke of Gloucester

been pulled down, although it is said that portions of its foundations may still be seen at low water. Act IV. seems to follow closely upon this scene, since it shows Queen Elizabeth outside the Tower walls, and ignorant of, though suspecting, her little son's peril, and the uncle's planned usurpation. The second scene in this act, in which Richard is king, may have taken place in Westminster Hall, where he and Anne were crowned either June 26, or July 5, 1483. Anne had complained in the preceding scene of her husband's hatred for her, but he shows no such sentiments in this one. The third scene shows Tyrrel, after his hirelings, John Dighton, his own horse keeper, and Miles Forest, one of the keepers, have murdered the little princes. "The tyrannous and bloody act is done; the most arch deed of piteous massacre that ever yet this land was guilty of," and this is believed to have occurred in August of the same year. It was about this time that Anne went to Warwick Castle with her small son, and her nephew, the son of Clarence, to whom the castle belonged. Here Richard joined her, and they held court with great magnificence until their recoronation in York, some time in September. It was therefore not true, at the time of Scene 3, that as Richard said, "My wife

Anne hath bid the world good night." Her death and that of their son occurred in March, 1485, so Scene 4 of the fourth act takes place after that date. It is in this scene before the palace that Richard requests Queen Elizabeth for the hand of her daughter Elizabeth, and urges in favour of his suit: "If I did take the kingdom from your sons, to make amends I'll give it to your daughter."

Queen Elizabeth raises but mild objections to this horrid match, although it is true that objections would have availed her little. Indeed history shows that the marriage would doubtless have taken place had not the king's trusted counsellors dissuaded him, declaring that it would so outrage popular feeling that he finally abandoned the idea.

Save for the short first scene of Act V., laid at Salisbury, and dealing with Buckingham, led off to execution, the remaining scenes at Tamworth and Bosworth Field deal with Richard's struggle against Richmond, soon to be Henry VII. In the second scene, where the rival princes are represented slumbering in their tents, Shakespeare introduces ghosts, the spirits of the many people for whose murders Richard is responsible. They are a gruesome company, each one bidding him "despair and die," his

rival, "live and flourish!" Starting from his sleep, the wretched man cries out: "Methought the souls of all that I had murder'd came to my tent, and every one did threat to-morrow's vengeance on the head of Richard."

The final scene of the drama shows the battle field of Bosworth. Here Richard cries desperately: "A horse, a horse, my kingdom for a horse," but scorning to fly, even to save his life, falls dead—though not on the stage—pierced by many wounds, and the crown is taken from his dead brow, and placed on the head of the Tudor king, Henry VII. The new king succeeded to Richard's proposed bride, the princess Elizabeth, as well, for they were married less than a year later. Richard's body was borne to Leicester, and there the nuns of the Grey Friars, whom he had befriended, begged his corpse, and buried it in their chapel.

KING HENRY VIII

KING HENRY VIII

IT is generally believed that the play which we know by this name was originally called "All is True," an earlier work based on incidents in the life of Henry VIII., written by Shakespeare shortly before the death of Queen Elizabeth, and rewritten by him, and published under its present title some years later. The panegyric to Elizabeth's successor must have been added after her death, since she was too jealous of James I. to make this welcome to her ears.

The period covered by the action of the drama lies between the years 1521, opening with the arrest of the duke of Buckingham, and 1533, the date of the birth and christening of Elizabeth; hence but two of Henry's six wives, Queen Katherine of Aragon, and Anne Boleyn or Bullen, appear among the list of characters.

At the time of the opening of the first act, King Henry's appearance has been thus described by Sebastian Giustiniani, the Venetian ambassador to England:

"His majesty is about twenty-nine years of age, as handsome as nature could form him above any other Christian prince—handsomer by far than the king of France. He is exceedingly fair, and as well-proportioned as possible. When he learned that the king of France wore a beard, he allowed his also to grow; which, being somewhat red, has at present the appearance of gold. He is an excellent musician and composer, an admirable horseman and wrestler. He possesses a very good knowledge of the French, Latin and Spanish languages, and is very devout. On the days on which he goes to the chase he hears mass three times; but on the other days as often as five times. He is uncommon fond of the chase, and never indulges in this diversion without tiring eight or ten horses. He takes great delight in bowling, and it is the pleasantest sight in the world to see him engage in this exercise, with his fair skin covered with a beautifully fine shirt; affable and benign, he offends no one."

Queen Katherine at this time was about thirty-four years old. Nearly all early English historians mention her as a handsome woman. One of them says: "There were few women to compete with Queen Katherine in her prime," her hair was "a rich auburn," and very abun-

dant. Speed describes her as "beauteous," and another declares that her face was oval, with regular features, and a sweet, calm expression. Her figure was stately, and somewhat massive. She was very proficient in needlework, but did not, like her husband, care for hunting. Erasmus said of her to Henry: "Your noble wife spends that time in reading the sacred book which other princesses occupy in cards and dice." Anne Bullen was one of those addicted to "cards and dice" and various forms of gambling, and before she became Henry's queen he repeatedly, as old records show, paid her gambling debts or lost money to her.

Katherine's ladies were so deeply attached to her that several of them braved the king's displeasure, after his divorce was pronounced, by their eager espousal of her cause, two of them going to such lengths in their indignation that Henry sent them to the Tower.

She was influential in reviving horticulture in England, and to her wish for salads, which she was accustomed to see upon the table in Spain, was due their introduction into England, since, until Henry sent for a gardener from Flanders, there was not such a thing to be had in all England. She was a friend and admirer of Sir Thomas More, and other men of letters, whom

she made so welcome to her court that Erasmus declared that it "ought rather to be called a seat of the Muses than a palace."

King Henry's name is mentioned as one of the first sovereigns to encourage the higher education of women, and at that time well educated ones were supposed to read history and the Scriptures, to be skilled in surgery and the distillation of waters, and studied Latin and Greek. Katherine's mother Isabella had paid much attention to her daughter's education. Katherine read and wrote Latin fluently—in childhood she had corresponded with young Prince Arthur, Henry's elder brother and her betrothed, in Latin—and she also, according to Ludovico Falier, the Venetian, spoke English, Spanish, Flemish and French.

The first three scenes of Act I. are laid respectively in "An Ante-chamber in the Palace," "The Council Chamber," and "A Room in the Palace," one of King Henry's London palaces, probably Bridewell. He was an inveterate builder of many edifices, and, like the emperor Adrian, designed his own buildings. An early chronicler alludes to him as "the only Phœnix of his time for fine and curious masonry." At this period, save in the West Country, the material used for ordinary building purposes was

wood, stone being kept for manors and gentlemen's houses, for palaces, monasteries, churches and similar edifices. The walls of the homes of the well-to-do were hung with tapestries or painted cloths, and lattice work was used in the windows instead of glass. Durham palace, belonging to the bishops of Durham, was by Henry converted into a royal residence, as was Darlford, a nunnery built by Edward III. St. James Palace was altered and rebuilt by him on the site of an old hospital, and he laid out the present park of the same name in London. The other great palace builder of the period was the famous Cardinal Wolsey, and Henry enlarged and completed several buildings begun by him, among them Hampton Court and Whitehall. He also built the gateway of Windsor Castle which bears his name.

Scene 1, Act I., in Bridewell Palace antechamber, shows the arrest of the Duke of Buckingham, "learned, and a most rare speaker," which was due to Wolsey's plots against him. The cardinal's arrogance had made him many enemies, feared as he also was for his influence with the king. To this arrogance and his resentment of it, Buckingham owed his downfall. It is said that one day when the duke was, as his office required, holding a basin of

water for the king to wash his hands, the cardinal stepped up after the king had finished, and dipped his own hands in the water, thus forcing the duke to perform the same service for him as for his sovereign. In a rage, the duke flung the water in Wolsey's shoes; the cardinal, in equal wrath, promised that he "would sit on his skirts," and not long after accused the duke to the king of treason, producing witnesses who swore as he wished, and with the result he had hoped for. Buckingham was one of Queen Katherine's earliest friends at court, so it was natural that she should come, under plea, as Shakespeare has it, of begging relief for the king's overtaxed subjects, to intercede for Buckingham as well, in the second scene in the Council Chamber. Up to that time she had been on harmonious terms with Wolsey, but she does not appear convinced of the truth of his "Surveyor's" testimony, and it was from this period that Wolsey's animosity toward her probably began.

Scene 4 of this same act is laid in the Presence Chamber of York Place, later called Whitehall Palace, and the then London residence of Cardinal Wolsey, where he lived in almost royal state and splendor. Of the old palace nothing now remains but the splendid banquet hall

shown in an illustration. In this palace King Henry met Anne Bullen and danced with her, here he tells her that she has "the fairest hand I ever touched," and declares that "By Heaven, she is a dainty one." It was much later, when Henry's infatuation had deepened, that Suffolk House was given to Anne for her residence, and Henry "borrowed" the nearby Whitehall Palace of its owner that he might be near Anne, and have better opportunities for visiting her. He liked it so well that he never returned it to the cardinal.

A historian thus describes Anne and Henry at the period of their first meeting: Anne is "young, good-looking, and of a rather dark complexion; he is himself in the vigour of his age." In spite of many allusions to her beauty by others, however, somewhat later the Venetian ambassador, Carlo Capello, writes: "My lady Anne is not the most beautiful in the world; her form is irregular and flat, her flesh has a swarthy tinge, she has a long neck, a large mouth"—it is very attractive in a portrait painted at the time of her coronation—"but very fine black eyes." But, however opinions may differ as to her beauty, Henry soon became deeply infatuated with her.

Scene 1 of Act II. is still in the same year,

1521, and in "A Street" "two gentlemen" meet to discuss Buckingham's probable fate, as he is even then being tried for treason. He shortly appears upon the scene, and announces to them his sentence of death as a traitor. After he has departed on his way to prison, the same two discuss the reports of a separation between the king and Katherine, and one says: "Either the cardinal or some about him near have, out of malice to the good queen, possess'd him with a scruple that will undo her," and to confirm this report, they continue: "Cardinal Campeius is arriv'd, and lately; as all think for business."

But Buckingham's execution took place seven years before "Campeius," or rather Campeggio, the papal legate, arrived in London to hold the court of inquiry as to the validity of Henry's marriage to Katherine, therefore we have here a serious obstacle to fixing the date. Shakespeare was evidently anxious to hasten the action, for in the following Scene 2, an antechamber of the palace, probably still Bridewell, this legate whom "Rome, the nurse of judgment, hath sent" is presented to the king by the zealous Wolsey, and the appointment of a place of meeting for the council is discussed. Henry declares that "The most convenient place that I can think of for such receipt of

learning is Black Friars. There shall ye meet about this weighty business, my Wolsey, see it furnish'd," and then in order to keep up his pretension that only his suddenly aroused religious scruples as to the legality of his marriage to his deceased brother's wife had led him to contemplate the possibility of a separation from his queen, the mother of the little princess Mary, he adds hypocritically: "Would it not grieve an able man to leave so sweet a bed-fellow? But conscience, conscience, oh, 'tis a tender spot, and I must leave her."

Meanwhile, although Katherine and the whole court knew that Anne Bullen, the maid of honour, was her rival, she continued at court with her, and the queen was always sweet and gentle to her.

The third scene of this act is laid in an anteroom of the queen's apartments, and Shakespeare makes Anne express great sympathy, hardly in keeping with fact, with her royal mistress. Scene 4 is in the "Hall of Black Friars." This hall was in an old building, a monastery, founded in 1276. The present Blackfriars Bridge, named after it, is near its site, but the old monastery has been removed. Hither on May 28, 1529, the court summoned the royal parties. The two legates Wolsey and

Campeggio sat on chairs of cloth of gold, near a table covered with rich tapestry. This date is not, however, that of the second scene, which rather deals with the second appearance of the royal pair in court, on the 18th of the following June. It was then that Katherine accused Wolsey publicly of being her enemy, which he denied, then that Henry pronounced his oration upon her virtues, in Shakespeare's words as follows:

> 'That man i' the world who shall report he has
> A better wife, let him in nought be trusted;
> For speaking false in that: Thou art alone,
> (If thy rare qualities, sweet gentleness,
> Thy meekness saint-like, wife-like government,
> Obeying in commanding—and thy parts
> Sovereign and pious else, could speak thee out)
> The queen of earthly queens. She is noble born,
> And like her true nobility, she has
> Carried herself towards me."

Wolsey asks the king to consent to "declare in hearing of all these ears . . . whether ever I did broach this business to your highness, or laid any scruple in your way which might induce you to the question on't?" and Henry promptly denies that the cardinal has ever influenced him in the matter, adding that some of the cardinal's many enemies who, "like to village curs bark

Banqueting Hall, Whitehall. Part of Wolsey's Residence where Henry VIII. met Anne Bullen

when their fellows do," have angered the queen against him. The same authority formerly quoted, Ludovico Falier, speaks of the queen at this time as "inclining to corpulence, a handsome woman of great repute, and full of goodness and devotion." In any case, whether or not Wolsey had been her active enemy, it is said that when the two legates waited upon her with the king's proposals in her own apartments, where is laid the first scene of Act III., in the Bridewell Palace, she won over both of them to her cause, and Wolsey declined ever to pronounce against her in the question of the divorce, thereby incurring the king's enmity. In this scene, quite in accordance with history, Wolsey begins addressing her in Latin, to which she replies: "O, good my lord, no Latin. I am not such a truant since my coming as not to know the language I have liv'd in. . . Pray speak in English." Finally, in despair she says: "Heaven is above all yet; there sits a judge that no king can corrupt," but begs the "reverend fathers" to bestow their "counsels" on her.

The following scene, in the king's ante-chamber, gives Wolsey opportunity for expressing his aversion to the king's marriage with Anne, "the late queen's gentlewoman, a knight's daughter," but it is impossible to set a date for

the scene, since it is fairly filled with contradictions. Not until 1533 did the king take matters in his own hands, after failing to receive his divorce from the pope, and give orders that "Katherine no more shall be call'd queen but princess dowager, and widow to Prince Arthur." It was in 1529 that Wolsey, having fallen into disgrace, regained, though only temporarily, the king's favour, by declaring his goods forfeit unto his royal master; it was in February, 1530, that he received a full pardon from the king, on condition that he render up the bishopric of Winchester and the abbey of St. Albans, and live at York, which would be at some distance from the court, and in November of that same year he died. The king's secret marriage with Anne took place some time between November, 1532, and January, 1533, and it was during 1532 that Cranmer was made archbishop of Canterbury. It was in 1532 that, previous to her marriage to Henry, Anne was made a peeress of the realm, "the Marchioness of Pembroke," as Wolsey, who at that time had been dead two years, is made to allude to her in this scene, and not until May 23, 1533, was Katherine's marriage pronounced void by the archiepiscopal court under Cranmer. Some time in the previous April the king had announced his marriage to Anne, all

of which makes it, as has been said, impossible to set a period for this remarkable scene. But Shakespeare has chosen to combine the action of some months into it, which gives him an opportunity to introduce what are reputed by history to have been the cardinal's last words.

Henry, no longer remembering the days when he had called Wolsey "the quiet of my wounded conscience," and had bidden him "prove but our marriage lawful, by my life and kingly dignity we are contented to wear our mortal state," sends Norfolk to bid Wolsey "render up the great seal." This nobleman avails himself of the opportunity to vent his own private grievances against the cardinal, until the Duke of Suffolk, who accompanied him, bids him "press not a falling man too far," and they leave him alone. "Farewell, a long farewell to all my greatness," cries the dethroned favourite. "This is the state of man: To-day he puts forth the tender leaves of hope, to-morrow blossoms, and bears his blushing honours thick upon him . . . and then he falls as I do. . . . O, how wretched is that poor man that hangs on princes' favours!" for, he continues, "when he falls, he falls like Lucifer." Cromwell comes to condole with him, and Wolsey bids him: "when I am forgotten, as I shall be; and sleep

in dull, cold marble, where no mention of me more must be heard of, say I taught thee." "Fling away ambition," he charges him, "by that sin fell the angels; . . . corruption wins not more than honesty," and then: "Had I but served my God with half the zeal I serv'd my king, he would not in my age have left me naked to mine enemies." This speech is an almost word for word repetition of the great cardinal's speech when on his death bed to Sir William Kingston.

The king having announced his marriage to Anne, she took up her residence in Greenwich Palace, standing where now is the Greenwich Hospital, and several days before her coronation, also alluded to as probable in this scene, removed from thence to the Tower, where she and the king remained for a short time.

The day before her coronation, as was the custom, she who "had all the makings of a queen" repaired in state, through gayly decked streets, amid the acclamations of the populace, to Westminster Palace. On the following day, Whitsun-day, June 1, 1533, occurs the opening scene of Act IV. In a street near Westminster, the same "two gentlemen" discuss the king's divorce, secured "by the main assent of all these learned men," and await Anne's return

from her coronation in Westminster Abbey by the Archbishop of Canterbury to the palace. The gorgeous procession passes, with Queen Anne in her coronation robes of "a surcoat and mantle of purple velvet lined with ermine, and a circlet of rubies" upon her head; and a third gentleman appears, and describes to the other two the coronation festivities, although he makes a mistake when he declares that the royal train had repaired to "York Place, where the feast is held," or to Whitehall, its new name "since the cardinal fell," for it was in Westminster Hall, "newly glazed and richly hung with golden arras," that the banquet was held.

Scene 2 of this fourth act takes us to Kimbolton where the unhappy Queen Katherine was finally sent, much against her will, after living in several other places, and where she died, but not until 1536, three years after the birth of Anne's daughter, the future Queen Elizabeth. Here Katherine suffered many privations, and was left quite without the proper attendance demanded by her rank. But she did not come to Kimbolton until December, 1534, although the scene opens with Griffith's announcement to her of Wolsey's recent death, "the great child of honour," which has been shewn to have occurred in November, 1530.

"Ever witness for him those twins of learning that he raised, Ipswich and Oxford." During this same scene Eustachio Campucius, the Spanish ambassador, visits Katherine, and he did indeed visit her at Kimbolton Castle, but not until early in January, 1536, when she was very near to death, as shewn in the latter part of the scene. The farewell letter which she is represented as writing and sending to King Henry reached him several days before her death, and it is said affected him so that he urged Campucius to hasten his visit to Kimbolton, so again allowance must be made for anachronisms and inaccuracies.

In "The Kimbolton Papers," published in 1864 by the owner of the castle, the Duke of Manchester, the building is described as follows:

"An ancient pile, built with tower and gateway, and double ditch. A house buried in wood and open uplands . . . and asking of its dwellers who would keep in health a good deal of exercise on horse or foot." The queen considered this castle as particularly detrimental to her health, and certainly when she went there she was probably in no condition, either of mind or body, to take much exercise.

Act V. opens with a scene in "A Gallery of the Palace," which was the old palace of Pla-

The Henry VIII. Gateway at Windsor

centia, Greenwich, where Elizabeth was born. Henry is awaiting the news of this birth, which the garrulous "old lady" brings him at the end of the scene. Why he is represented as quarrelling with Cranmer, Archbishop of Canterbury, whom the Bishop of Winchester calls "a most arch heretic," and sending him to the Tower, it is hard to say. The second scene in the Council Chamber of the palace shows Cranmer's trial and restoration to favour, when the king asks him to act as godfather to the young princess, and to Cranmer's deprecatory rejoinder that: "The greatest monarch now alive may glory in such an honour; how may I deserve it that am a poor and humble subject to you?" "Bluff King Hal" replies: "Come, come, my lord, you'd spare your spoons," referring to the ancient custom that the sponsors at a christening should present silver or silver gilt spoons to the infant. He continues: "You shall have two noble partners with you, the old duchess of Norfolk, and lady marquis of Dorset."

The third scene, "In the Palace Yard," is merely preparatory to the fourth and last scene of the drama, in which the procession forms in Greenwich Palace, to walk to the church of the Friars, of which no remnant now remains, for

the young princess's christening. The infant is borne by the old Duchess of Norfolk—in reality the dowager duchess—Anne's step-grandmother. This duchess was appointed state governess to the little Elizabeth, and succeeded to the mansion with all its handsome furnishings, which the king had presented to Anne on the occasion of her accession to the rank of the Marchioness of Pembroke.

A quaint old set of tapestries representing the birth of the little Elizabeth were for a long time hung on the walls of the apartment where the kings of England robed themselves when they attended the House of Lords; and in the Hampton Court Palace are many tapestries said to be the work of Queen Anne and her ladies, though her reign was but a brief one. Others are evidently the work of Queen Katherine, since her emblem, the pomegranate, is frequently in evidence.

By concluding his drama with the gay pageant of the christening, Shakespeare avoids the necessity for dwelling upon the tragedy that so soon befell unhappy Queen Anne, and allows the father of his patron Queen Elizabeth to appear in a far more favourable light than would have been possible for even a court poet, had he allowed the king to occupy the stage for but two

years longer. He also avails himself of the opportunity to introduce quite plausibly Archbishop Cranmer's panegyric and flattering prophecy as to the child's future, at a time when naturally all would have united to do the young princess honour, and gratify her proud parent.

THE END

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